

ACTA PROCESSIONIS

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Proceedings of the
Sixty-third Annual Convention
of the
American Institute
of Architects



Attention is called to the Complete Index

A. I. A. Document, No. 248

The Institute publishes this extensive record of the Convention for the Information of its Members. All extended remarks and papers were corrected by the authors thereof

Proceedings of the Sixty-third Annual Convention of the American Institute of Architects

Held at the Mayflower Hotel
Washington, D. C.
May 21, 22, 23, 1930

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THE AMERICAN INSTITUTE OF ARCHITECTS

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CHAPTER I

The first part of the book is devoted to a general survey of the subject, and to a discussion of the various methods of investigation which have been employed in the study of the history of the human mind.

CHAPTER II

THE HISTORY OF THE HUMAN MIND

The second part of the book is devoted to a detailed examination of the various theories of the history of the human mind, and to a discussion of the evidence in support of each of them.

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Proceedings of the Sixty-third Annual Convention of the American Institute of Architects

May Twenty-first—Opening Session

WASHINGTON, D. C., May 21, 1930.

The Convention was called to order by President C. Herrick Hammond at 10:30 a. m. in the Auditorium of the Mayflower Hotel.

THE PRESIDENT'S ADDRESS

Fellow Members of The American Institute of Architects, and Guests:

Last year the theme of our Convention was the development of our National Capital, which proved to be a timely subject and one which coincided most happily with the program of Secretary Mellon and enabled our members to attend the impressive and instructive meeting at which was displayed the film of Washington prepared by the Treasury Department. It was our pleasure to listen to the splendid address of President Hoover, wherein he stated that he was glad to have the opportunity to contribute to impulse and leadership in the improvement of the National Capital, the symbol of America.

The Institute has continued, during the past year, to aid in bringing to the people of the United States a realization of the significance of the proper development of Washington and its environs. The film of Washington has been displayed by the Chapters of the Institute throughout the country, and has no doubt contributed toward the enlightenment of many as to the possibilities of our capital city and to the need of a firm stand on the part of those in control of its proper development in order that selfish interest should not impair and hamper its development as the most beautiful capital city of the world.

It is most gratifying to learn of the passage of the Capper-Cramton Bill, which provides for the purchase, for the park system of the District of Columbia, the land along the Potomac River, thus preserving the Potomac Gorge and the Great Falls as an integral part of the development of the natural beauties in the capital region. The country is deeply indebted to the Honorable Louis C. Cramton for his persistent efforts in this regard.

The passage of the Shipstead Bill, providing for control by the Fine Arts Commission of the

development of private property adjacent to Federal development, is also cause for rejoicing on the part of those interested in the future of our capital city, and we are grateful to Senator Shipstead and congratulate him on his success.

The Institute materially assisted in their passage, and has reason to take pride in the successful culmination of several years of tireless work on the part of the members who have contributed so much of their time and effort along this line.

The profession is intensely interested in the public building program of the Federal Government, and the Institute is cooperating with officials of the Treasury Department to aid in the development of a scheme which will assure the selection of architects of the highest ability, irrespective of their affiliation with the Institute, to the end that the planning and designing of these buildings will be not only a credit to the Government, but of such a type as to bring architectural beauty into the communities in which they are erected. Stress must be laid upon the need for proper, competent service by qualified architects.

This year, in acknowledgment of requests from all parts of the country, it was thought proper to afford an opportunity for discussion of contemporary architecture, and an interesting program has been arranged. I trust that all will feel free to participate, and that much benefit will accrue to all.

The entire membership has been advised of the proposed amendments to the By-laws of the Institute, a necessity which has added to the difficulty of those in charge of the preparation of the Convention program. It is my earnest hope that when the amendments are before you, every member will be in attendance and that through your helpful and sincere cooperation the amendments may be disposed of in the most expeditious manner.

Press of business at the conventions has made it difficult for the delegates to visit points of interest in Washington. It is hoped that it will be possible to dispose of the amendments at the morning session on Thursday, thus giving the delegates the entire afternoon to become acquainted with Washington.

At the Memphis meeting of the Board an earnest request was made for a visit from the Institute officers by the Chapters in the northwest, and at the suggestion of the Board of Directors, Vice-President Hewlett and your President spent nearly a month visiting sixteen of the sixty-five Chapters of the Institute. Our trip took us into the Regional Divisions of three of the Directors with whom we had the pleasure of travelling during portions of the trip.

This visit has impressed me with the earnest and unselfish devotion to the aims and ideals of the Institute on the part of those members of the profession who constitute its membership. We were well received, and I wish to express for the benefit of future officers my belief that such contacts are especially valuable to those whom circumstances have placed in charge of the affairs of the Institute. I sincerely trust that there will be several new Chapters formed as a result of our visit and that interest in membership and the general welfare of the profession will be stimulated.

One outstanding result of our visit has so thrilled me that I wish to call it to your attention at this time, because the culmination of this event has been so recent that it cannot be reflected in the report on membership growth for the year. Ten years ago a number of architects in Kansas City withdrew from Institute membership and formed a local organization called the League. Many unsuccessful efforts were made in past years to bring these men back to the Institute. I am delighted to report that this has been accomplished through the splendid cooperation of the men of the League and of the Kansas City Chapter—thus bringing back into the Institute twelve prominent architects, and also applications for Institute and Associate memberships from several men of the League. The Chapter men have joined the League and a most happy consolidation has been effected which will benefit not only the profession and the Institute, but civic affairs in Kansas City.

During our trip we saw the Honor Award system operated in several different forms and will, I am sure, through our experience, be in a position to greatly assist in this splendid

means of placing the architect before the public in the development of an appreciation of better architecture.

Public information is a subject uppermost in the minds of many of our members, and I sincerely trust that there will be a full attendance at this evening's meeting so that you may all have a full realization of the scope of the work being carried on by the Institute. There should be serious discussion of this subject, and all who feel that the Institute has not been doing all it should in this regard should be present to aid with helpful counsel and criticism.

The profession has suffered this past year through the loss by death of many men prominent in Institute affairs. My close association with two of those who have passed from among us justifies, I believe, my reference to these men.

The untimely death of Past-President Milton B. Medary is a loss that cannot be measured. His counsel and helpful guidance were so sound and free from selfishness that he was a tower of strength and a guiding light to those interested in the welfare of the Institute and to the many diverse interests to which his noble talents had been directed—a labor of love which no doubt hastened his end. We should be gratified in the realization of our having honored him with the Gold Medal of the Institute during his lifetime, a significant evidence of appreciation on the part of his fellow architects.

The recent death of Edwin H. Brown, member of the Jury of Fellows and able and efficient Past-Secretary of the Institute, came as a great shock to his host of friends. He, like Medary, we now realize, gave too freely of his strength to the Institute.

In our thought of these men the idea of friendship blends with the thought of their lofty ideals for the Institute, and the service inspired by these qualities will be a lasting inspiration to us all.

The Institute and all it means, its possibilities for good to the profession, to society, and to our country, has steadily grown during the seventy-three years of its existence. Those who have been fortunate enough to participate in its activities unconsciously develop beyond their knowledge through their close and intimate contact with the splendid men who comprise Institute membership. There is no limit to the possibilities for good if guidance in Institute affairs is tempered with the fine judgment of the leaders who have gone before us.

The public is interested in architecture as never before, and the architect of today should assume leadership in civic and national affairs. All that is necessary is the willingness to devote ourselves to the task.

Bertrand Russell has said:

"The man who seeks to create a better order of society has two resistances to contend with; one, that of nature, the other, that of his fellow-men.

* * *

"A world full of happiness is not beyond human power to create; the obstacles imposed by inanimate nature are not insuperable. The real obstacles lie in the heart of man, and the cure for these is a firm hope, informed and fortified by thought.

"Such a world is possible; it waits only for men to create it."

I wish to express my sincere appreciation of the devoted service of the Officers and Directors who have worked together these past two years with a devotion and singleness of purpose that has been an inspiration to your President. The untiring work of the Committee Chairmen and members of their Committees has made possible the accomplishments of the past years.

To Mr. Kemper and his able and efficient staff I have the deepest sense of gratitude.

They have worked early and late for the good of the Institute.

The past year has been one of accomplishment as you, I am sure, will appreciate as the Convention progresses and as you listen to the report of the Board of Directors.

May I again bespeak your support and assistance in bringing to a successful close the changes in our By-laws to the end that we may be better fitted to serve the profession, the art of architecture and society.

Six weeks ago I attended the initiation of a group of new members into the Washington State Chapter. This simple ceremony consisted of the reading of our Principles of Practice, their acceptance by the candidate and their reaffirmation by the members present. This periodical reminder of what we are, and what we stand for, carries with it a deep significance, and I commend to the thought of all the Chapters the potential value of such a procedure.

At the close of my seven years of active service on the Institute Board, I can say, in all sincerity, that such a reminder of the significance of the Institute comes to me with ever-increasing power. I can wish nothing better for all our membership than such a recurring reminder. (*Applause.*)

THE PRESIDENT. The next item on the program is the report of the Treasurer, Mr. Edwin Bergstrom.

THE REPORT OF THE TREASURER

EDWIN BERGSTROM

[To the Sixty-third Convention of The American Institute of Architects]

The Treasurer herewith submits to you the Sixty-third general report of the finances of the Society, for the fiscal year beginning January 1 and ending December 31, 1929, and calls to your attention the financial and related problems that confront the Institute in the immediate future.

The detailed audit and report of the books of the Treasurer for 1929 made by the Capital Audit Company to the Board of Directors, is on file at The Octagon. The statements in the tables and schedules attached hereto are taken largely from that report.

Financial Condition.

The financial condition of the Institute as of December 31, 1929, is shown in the statement of assets and liabilities, affixed hereto as Table I. For comparative purposes, the financial conditions of the years 1928 and 1927 are shown.

The condition of the special funds is shown in Table III.

The Institute progressed financially in 1929. At the end of that year it had no indebtedness except the Press accounts. During that year it decreased its Press indebtedness \$14,250 and it lived within its budget and its income. Its net worth increased approximately \$7,000. The income from dues dropped off sharply, that from structural service was less than expected, that from the sale of documents increased, and that from other sources was about as estimated. The total income was almost exactly $2\frac{1}{4}\%$ less than that set out in the budget for the year. The outgo was reduced about $5\frac{1}{4}\%$, so the budget balanced and there was a net operating gain of \$5,638.72 in lieu of the anticipated gain of \$2,177.00.

The total assets of the Institute on December 31, 1929, amounted to \$440,993.21. These

assets included cash and securities, \$227,091.27; notes receivable, \$6,071.93; inventory, and furniture and fixtures, \$47,080.62; and real property and improvements, \$105,509.50. The real property and improvements are appraised at about two and one-half times the value at which they are carried on the books. The inventory is carried at less than cost. The furniture and fixtures are carried at appraised depreciated value, and the securities are carried at cost.

The liabilities of the Institute, on December 31, 1929, consisted of the Press accounts, \$27,612.32, and items in suspense, \$32,614.60, a total of \$60,225.92. There was no current indebtedness.

The net worth of the Institute, on December 31, 1929, based on the appraised value of the property and improvements, was \$666,258.79.

The Treasurer's report to the Sixty-second Convention set out the financial growth of the Institute from 1902 to 1928. In 1902 the society had an income of less than \$10,000 and its net worth was not more than \$20,000, less than \$3.00 per member. At the close of 1929 it had an income of nearly \$140,000 and its net worth had grown to nearly \$670,000, more than \$210 per member. The Institute gained only \$7,000 in net worth during 1929; it should grow faster than that. The net worth can grow by increasing the values of the Institute property, and by gifts and endowments. Increments through gifts are transformed immediately and directly into increased activities. Increased activities engender greater usefulness and wider influence, and these in turn will ensure the position of the Institute as the authority in the arts of design and as the guide of education in those arts and of their appreciation and development. There are many individuals in this country who desire to do something to forward the appreciation of the arts of design, and who are willing and waiting to give of their accumulations for that purpose. Heretofore they have had no properly organized agency to administer such gifts. The Institute will now become that agency.

There would seem to be no reason why the Institute should not consistently increase its endowment, at least five per cent per year, for many years to come. For many years past the Institute has been preparing itself to administer endowment funds, and knows that it is now equipped to safeguard them in a proper manner, to administer them with efficiency, and to carry out the purposes of the donor to the utmost advantage.

Last year the Treasurer ventured to the Convention that "A million dollars in endowments

within a few years is not at all an improbable dream, and should be the Treasurer's present slogan." He ventures to this Convention that, "Five million dollars in endowments within a few years is not at all an improbable dream, and should be the Treasurer's present slogan." He should emblazon it before every convention, before every meeting where members congregate. The goal is set; by persistent, directed, unified effort we can achieve that goal. There is not the slightest doubt of it.

The Statement of Operations.

The general operating statement of the Institute is shown in Table II. The operating account is the current fund, as distinguished from the special funds comprising the endowment funds and the reserve fund.

The cash income available for operations for the year 1929 was \$134,464.53, and the cash outgo on account of operations was \$129,106.63. This is to be compared with the budget expectations for the year of \$138,723.50 and \$136,546.50, respectively, after adjusting to include the income from new sources and the convention tax.

The actual income was less than the budget expectation in every item except that of publications, whereas the budget appropriations were exceeded in only three major items and for an aggregate sum of less than \$1,600.00. The Institute is to be sincerely congratulated on having a Board of Directors that will not only so meticulously adjust its expenditures to its income and keep within a budget which it has set for itself, but that will plan a budget over a three-year period so carefully that it varies only $3\frac{1}{2}\%$ from conditions as they actually develop.

The budget of the Institute, through the years during which the Institute has been developing and working under it, has become an indispensable guide to its financial stability. If the proposed by-law amendments that relate to financial procedure are adopted by this convention, the budget will take on new importance in the financial set-up, and a position that a budget has seldom achieved in accounting procedure.

The paths into and along which the activities of the Institute are being directed can be read from the budget and the statement of operations, over a period of years. They can not be judged from the operations of any single year. Every member who desires to be fully informed of the plans of the Board should study the three-year budget of the Board which is set out in Table V of this report. The appropriations made each year to the various activities tell the story. They

tell very plainly that the present dominant intentions are to liquidate all indebtedness, forward education in the arts of design and in the appreciation of those arts, promote vigorously public information relating to architects and architecture, and develop membership. They show just as plainly that the activities devoted to the business and technical sides of architecture are not to be diminished. Undoubtedly the members will be impressed that the provisions concerning ethical interrelations and practice do not loom so largely as they once did. These subjects have been pretty well fought out and have become the background for the now-important development of the relations of the architects to the public, to the building industry, and to the arts allied with architecture.

Cash Statement.

The cash balance on January 1, 1929, was \$21,022.58. The cash receipts during the year 1929 were \$241,196.47 and the cash disbursements amounted to \$189,204.41, leaving a cash balance on December 31, 1929, of \$73,014.64. Since then the portion of this cash not at interest has been invested in securities approved by the Board. The cash statement is shown in Table IV, hereto attached.

Securities.

The securities held by the Institute are shown in Schedule A-2, hereto attached. The securities consist of railroad, utility, municipal, industrial, and mortgage bonds. The par value of these is \$157,975.00 and the book value \$154,076.33, as of December 31, 1929. The present market value is greater than the book value.

Press Obligations.

On January 1, 1928, the Institute assumed the Press obligations, amounting to \$91,008.97. Since then the Institute has paid \$3,743.78 of expenses incurred on account of the liquidation, and \$4,929.72 of interest, leaving a total Press obligation of \$99,682.47. The Institute had extinguished, up to December 31, 1929, \$72,070.15 of this obligation and had a balance of \$27,612.32 to be liquidated.

The amount of indebtedness actually liquidated to December 31, 1929, was approximately \$2,900 more than the amount estimated for that period in the plan of amortization approved by the Board in May, 1928. The liquidation of the entire obligation should be completed in 1932 as planned.

Of the total issue of \$45,631.25 of Press bonds, on December 31, 1929 the Institute had redeemed \$45,106.25, and \$525.00 of bonds were still in the hands of members. These will

be redeemed out of a cash reserve of \$675.00 which has been set up for the purpose. Of the \$45,106.25 of bonds redeemed by the Institute it has retired \$35,131.25, and on December 31, 1929, was holding in its funds the remaining bonds amounting to \$9,975.00.

Since January 1, 1930, these \$9,975.00 of bonds have been retired. Therefore the entire bond issue of \$45,631.25 has been retired and cancelled, except the \$525.00 of bonds still in the hands of the members. Every member who bought the bonds of the Press has had returned to him the full amount he paid, with interest.

The money for liquidating the obligation was obtained as follows:

From sale of Press assets.....	\$16,221.55
From reserve fund.....	29,275.00
From amortization funds (dues in default)	21,410.37
From current funds.....	3,002.55
From book transfers.....	2,160.68
	<hr/>
	\$72,070.15

Publications of the Press.

On January 1, 1928, the Institute took over from the Press 1,474 copies of the Autobiography of an Idea, by Sullivan; 221 copies of the System of Architectural Ornament, by Sullivan; 612 copies of Bertram Grosvenor Goodhue, Architect; and 1,099 copies of Charleston, S. C.

The Institute has sold 320 copies of the Autobiography, 14 copies of the System of Ornament, 152 copies of the Goodhue, and 181 copies of the Charleston book. It has received \$4,235.40 from these sales, and out of this has paid \$358.10 in royalties and other expenses. The receipts in 1929 were \$1,671.69.

Dues Defaulted.

The amount of the dues in default and the number of members in such default at the close of the fiscal year 1929, and for comparative purposes for the three years prior thereto, are as follows:

Year	Number of Members in Default	% of Total Members subject to Dues	Amount in Default
1926	391		\$13,302.40
1927	404	13.3%	13,107.50
1928	369	12.2%	11,509.25
1929	310	10.0%	11,563.00

Dues Remitted.

During the year 1929 the annual dues for 1929 of 4 members, to the amount of \$100.00 were remitted by the Board for cause.

Life members.

At the close of the year 1929, a total of 33 life members had been accepted and 6 members were buying life memberships on installments. There were 3 life memberships accepted during the year.

Octagon Administration Building.

On December 10, 1928, the Board authorized the Building Committee to raise funds for the new Octagon Administration Building project, and when money was in hand for the purpose, to proceed with the making of the preliminary sketches and estimates of costs of the building and to submit them to the Board for approval. The Board approved the preliminary sketches and estimates, and when sufficient money was in hand specifically for that purpose, the Building Committee was authorized to prepare the working drawings and the specifications of the building.

In accordance with these conditions the Building Committee has begun to raise the money and to prepare the preliminary sketches and estimates of cost. The subscriptions received and the cash paid on account thereof are shown by chapters in Table VI of this report.

The cash paid on account of these subscriptions, unless subscribed for the purpose of making the preliminary sketches or the working drawings and specifications, is being placed by the Treasurer in term accounts in the depositories of the Institute in Washington, and will be kept therein until such time as the amounts required to proceed with the project have been raised. If for any reason the project is abandoned, the Treasurer is required to return to each subscriber the amount of cash which he has paid the Institute on account of this project, except for drawings.

Up to May 15, 1930, the total subscriptions received for the new building project amounted to \$110,135.00. Of this amount \$106,235.00

was subscribed by one hundred eighty-nine members of the Institute, \$1,300.00 by eleven associates of chapters, and \$2,600.00 by two friends of the Institute. Cash to the amount of \$31,813.00 has been paid on account of these subscriptions.

Gifts.

The Treasurer has acknowledged the receipt of the following gifts during the year 1929:

Carnegie Foundation.....	\$10,000.00
New building subscriptions.....	98,090.00

The Institute undoubtedly is sound financially. The adoption of the financial amendments by this convention will fix the financial procedure for a long time to come. The financial policies of the Institute and its obligations for the next two years are determined by the budgets covering that period. All serious financial obligations of the Institute will be extinguished within the next two years and no new ones are in sight except that of its new building. If the memberships develop as hoped for, there will be no difficulty in carrying out in full every activity planned for those years. A budget for 1932 must be adopted by the Board this fall. That budget undoubtedly will provide for the expansions in the present Institute activities, and the new activities that will be begun. Public information probably will be extensively encouraged by increased appropriations, and quite certainly the plans for the new magazine will begin to develop. The appropriations for education undoubtedly will be increased, and probably exhibitions, honor awards, and scholarships will be well begun. The Institute is planning comprehensively into the future, with the confidence that comes of undisputable leadership in its own field and of resources sufficient to carry out its plans. (*Applause.*)

TABLE I
STATEMENT OF FINANCIAL CONDITION
AS OF DECEMBER 31, 1929

ASSETS	Sched- ule	Consolidated Funds-1927	Consolidated Funds-1928	Consolidated Funds-1929	Current Fund-1929	Special Funds-1929
Cash and Securities Unreserved.....		\$135,508.80	\$183,996.41	\$195,676.67	\$ 5,638.72	\$190,037.95
Cash Reserved for Items in Suspense.....		21,000.00	10,480.26	**31,414.60	**31,414.60	
	fA-1					
TOTAL CASH AND SECURITIES.....	\A-2	\$156,508.80	\$194,476.67	\$227,091.27	\$ 37,053.32	\$190,037.95
Accounts and Notes Receivable.....	A-3	35,478.41	13,470.12	18,071.93	6,071.93	12,000.00
Prepaid Expenses.....	A-4			707.57	707.57	
Furniture, Fixtures, and Inventory, less depreciation.....	A-5	46,001.10	*80,237.61	73,982.82	47,080.62	26,902.20
Real Property.....		80,509.50	105,509.50	105,509.50	105,509.50	
Stock of the Press.....		700.00	1.00	1.00	1.00	
Deficit of the Press.....	A-6		†27,761.96	15,629.12	15,629.12	
ASSETS, BOOK VALUE.....		\$319,197.81	\$421,456.86	\$440,993.21	\$212,053.06	\$228,940.15
Add Difference Between Book Value and Appraised Value of Real Property.....		298,725.50	285,491.50	285,491.50	285,491.50	
TOTAL ASSETS.....		\$617,923.31	\$706,948.36	\$726,484.71	\$497,544.56	\$228,940.15
<i>LIABILITIES</i>						
Bills Payable.....		None	None	None		
Press.....	L-1	\$ 21,000.00	\$ 41,865.86	\$ 27,611.32	\$ 27,611.32	
Items in Suspense:.....	L-2					
Administration Building Cash.....				22,598.00	22,598.00	
Other Items.....		207.16	5,662.08	10,016.60	10,016.60	
TOTAL LIABILITIES.....		\$ 21,207.16	\$ 47,527.94	\$ 60,225.92	\$ 60,225.92	
Net Worth December 1929.....				\$666,258.79		
Net Worth December 1928.....			\$659,420.42			
Net Worth December 1927.....		\$596,716.15				
Net Worth December 1926.....		\$571,517.00				

* After reducing inventory value of Handbook to cost basis, as in 1929.

† The deficit of the Press when taken over on January 1, 1928 was \$91,008.97.

** Exclusive of life membership notes amounting to \$1,200—in suspense.

TABLE II
STATEMENT OF OPERATIONS
FOR THE PERIOD BEGINNING JANUARY 1, 1929 AND ENDING DECEMBER 31, 1929

INCOME (Current Fund)		Actual Income 1929	Budgeted Income 1929	Over or Less than Budget O—Over L—Less	Actual Income 1928
<i>Account</i>					
IC-1	Cash and securities forwarded from 1928.....	\$ 5,353.96	\$1,200.00	O \$ 4,153.96	
IC-2	Dues.....				\$82,958.25
IC-2	Dues paid prior to April 1.....	50,247.50	62,710.00	L 12,462.50	
IC-4	Dues paid after April 1.....	27,200.00	21,950.00	O 5,250.00	
IC-3	Initiation fees.....	3,955.00	6,250.00	L 2,295.00	1,960.00
IC-5	Printing and Publishing:				
	Gross receipts "Octagon".....\$ 136.30				
	Gross receipts "Annuary"..... 265.00				
	Gross receipts "Handbook"..... 1,783.00				
	Gross receipts all other documents..... 32,126.96				
	Total Gross Receipts.....\$34,311.26				
	Less Costs "Octagon".....\$ 4,488.36				
	Less Costs "Annuary"..... 1,966.98				
	Less Costs "Handbook" (No Printing)..... 544.24				
	Less Costs Free Copies and Discounts..... 9,244.64				
	Less other items of cost..... 9,699.95				
	Total Costs (EC-5).....\$25,944.17				
	Net Gain.....	\$8,367.09	1,345.00	O \$ 7,022.09	
	Net Loss.....				—\$4,384.61
IC-7	Structural Service.....	4,000.00	6,000.00	L 2,000.00	7,200.00
IC-8	Special Funds:				
	From Reserve fund, for press liquidation				29,275.00
	From Endowment funds.....	7,837.90	8,973.50	L 1,135.60	3,150.00
	From Carnegie Foundation.....	10,000.00	w10,000.00		
IC-9	Rents.....	3,565.00	4,200.00	L 635.00	2,907.10
IC-13	Convention Tax.....	10,904.56	19,000.00	L 8,095.44	10,852.34
IC-15	Press Assets.....	1,671.69	3,200.00	L 1,528.31	14,549.86
IC-16 } IC-6 }	Other Income.....	1,361.83	1,895.00	L 533.17	8,843.27
TOTAL OPERATING INCOME		\$134,464.53	\$146,723.50	L \$12,258.97	\$157,311.21
OUTGO (Current Fund)		Actual Outgo 1929	Budget Outgo 1929	Over or Less than Budget O—Over L—Less	Actual Outgo 1928
<i>Account</i>					
EC-1	Meetings.....	\$ 16,305.06	\$ 18,000.00	L \$ 1,694.94	\$ 17,446.06
EC-2	Property Maintenance.....	7,210.27	7,380.00	L 169.73	6,760.94
EC-3	General Administration.....\$62,915.14		(62,160.00)		25,348.09
	Less Charged to Departments..... 40,457.93				
		22,457.21	16,740.00	O 5,717.21	
EC-4	Recruiting.....	8,467.10	10,420.00	L 1,952.90	(y)
EC-5	Publishing and printing (shown under IC-5).....				
EC-7	Structural Service.....	12,386.34	12,160.00	O 226.34	12,300.00
EC-8	Education.....	12,082.20	ww13,500.00	L 1,417.80	(z)
EC-9	Public Information.....	8,110.44	8,420.00	L 309.56	3,807.71
EC-10	Other Committees.....	4,032.64	8,870.00	L 4,837.36	2,313.07
EC-17	Press Liquidation.....	16,592.07	16,975.00	L 382.93	55,478.08
EC-14	Special funds:				
	Reserve fund.....	6,311.01	8,945.00	L 2,633.99	12,338.76
	General Endowment.....	500.00	500.00		
EC-11	Membership in other societies.....	607.96	633.00	L 25.04	697.97
EC-12	Contributions to other societies.....	500.00	500.00	(y)	500.00
EC-13	Convention Tax Refund.....	11,004.56	19,000.00	L 7,995.44	10,852.34
EC-6 } EC-15 } EC-19 }	Other Outgo.....	2,539.77	2,503.50	O 36.27	1,414.03
TOTAL OPERATING OUTGO		\$129,106.63	\$144,546.50	L \$15,439.87	\$149,257.05
OPERATING GAIN		\$ 5,357.90	\$ 2,177.00	O \$ 3,180.90	\$ 2,339.71
		\$134,464.53	\$146,723.50	L \$12,258.97	\$151,596.76

(x) Undetermined.
(y) Not established.
(z) Included in "other committees."

(w) Not included in original budget.
(ww) Includes \$10,000.00 (w).

TABLE III

STATEMENT OF SPECIAL FUNDS
FOR THE PERIOD BEGINNING JANUARY 1, 1929 AND ENDING DECEMBER 31, 1929

INCOME	Income transferred 1929	Income donated or earned 1929	Income from invested funds 1929	Reserved from Col. 2 for fluctuation reserve 1929	Income available for distribution 1929
Reserve Funds:	1	2	3	4	5
General Reserve Fund.....	\$ 6,311.01	-----	\$ 22.21	-----	\$ 6,333.22
Fluctuation Reserve.....	-----	-----	-----	-----	* 219.65
Life Membership.....	-----	1,310.00	750.00	-----	2,060.00
Endowment Funds:					
General Endowment.....	-----	-----	25.00	-----	25.00
Octagon Endowment.....	1,568.05	-----	3,270.89	\$72.40	4,766.54
Octagon Library and Collections....	500.00	-----	-----	-----	500.00
General Education.....	-----	-----	68.75	-----	68.75
Waid Education.....	-----	-----	2,835.80	128.75	2,707.05
Henry Adams.....	-----	1,516.34	742.83	-----	2,259.17
General Scholarship.....	-----	-----	195.00	-----	195.00
Delano and Aldrich.....	-----	7.83	1,500.00	18.50	1,489.33
Honor Awards.....	-----	-----	-----	-----	-----
Structural Service.....	-----	-----	-----	-----	-----
French Traveling Fellowship.....	-----	1,500.00	7.83	-----	1,507.83
Louis W. Sullivan.....	-----	40.50	-----	-----	40.50
Totals.....	\$ 8,379.06	\$ 4,374.67	\$9,418.31	*\$219.65	\$22,172.04
DISTRIBUTION OF INCOME		Transferred to current fund to be expended for purposes of fund	Transferred to accumulated income, unreserved	Transferred to surplus reserve capital	Transferred to capital of fund
Reserve Funds:					
General Reserve Fund.....		\$ 1,568.05	-----	-----	\$4,765.17
Fluctuation Reserve.....		-----	-----	-----	219.65
Life Membership.....		600.00	-----	\$810.00	650.00
Endowment Funds:					
General Endowment.....		-----	-----	-----	25.00
Octagon Endowment.....		3,320.00	-----	-----	1,446.54
Octagon Library and Collections....		371.57	\$128.43	-----	-----
General Education.....		-----	-----	-----	68.75
Waid Education.....		1,381.00	868.75	-----	457.30
Henry Adams.....		1,197.50	-----	-----	1,061.67
General Scholarship.....		-----	-----	-----	195.00
Delano and Aldrich.....		60.00	-----	-----	1,429.33
Honor Awards.....		-----	-----	-----	-----
Structural Service.....		-----	-----	-----	-----
French Traveling Fellowship.....		1,507.83	-----	-----	-----
Louis W. Sullivan.....		-----	-----	-----	40.50
Totals.....		\$10,005.95	\$997.18	\$810.00	\$10,358.91
CAPITAL AND ACCUMULATED INCOME ON DECEMBER 31.		Accumulated income 1929	Capital of fund 1929	Capital of fund 1928	Capital of fund 1927
Reserve Funds:					
General Reserve Fund.....		-----	\$ 4,778.80	\$ 13.63	\$ 17,094.47
Fluctuation Reserve.....		-----	219.65	-----	-----
Life Membership.....		-----	15,845.54	15,195.54	2,000.00
Endowment Funds:					
General Endowment.....		-----	1,375.00	1,350.00	-----
Octagon Endowment.....		-----	70,743.22	66,690.28	66,394.03
Octagon Library and Collections....		-----	27,042.77	12.14	-----
General Education.....		-----	2,410.78	2,342.03	-----
Waid Education.....		\$3,711.32	50,000.00	44,617.70	44,617.70
Henry Adams.....		-----	15,983.88	14,922.21	13,036.41
General Scholarship.....		-----	4,126.25	3,931.25	-----
Delano and Aldrich.....		-----	31,429.33	30,000.00	-----
Honor Awards.....		-----	25.00	25.00	-----
Structural Service.....		-----	250.00	250.00	-----
French Traveling Fellowship.....		-----	-----	7.83	4.50
Louis W. Sullivan.....		-----	998.61	958.11	-----
Totals.....		\$3,711.32	\$225,228.83	\$180,315.72	\$143,147.11

TABLE IV
CASH STATEMENT
FOR YEAR BEGINNING JANUARY 1, 1929 AND ENDING DECEMBER 31, 1929

FUNDS	Balance on January 1, 1929	Receipts During 1929	Total Cash 1929	Disbursements of Cash 1929	Balance December 31, 1929
CURRENT FUND	\$11,411.75	\$194,815.61	\$206,227.36	\$172,941.18	\$33,286.18
Octagon Adm. Building Fund (old acct.)....	583.22		583.22	505.33	77.89
Fund for redemption of Press Bonds.....	825.00		825.00	150.00	675.00
Total of Current Funds.....	\$12,819.97	\$194,815.61	\$207,635.58	\$173,596.51	\$34,039.07
RESERVE FUND	13.63	6,333.22	6,346.85	1,568.05	4,778.80
SPECIAL FUNDS					
Life Membership.....	\$195.54	\$14,750.00	\$14,945.54	\$600.00	\$14,345.54
Octagon Endowment.....	1,064.60	5,838.94	6,903.54	3,392.40	3,511.14
Fluctuation Reserve.....		219.65	219.65		219.65
General Endowment.....	850.00	25.00	875.00		875.00
Waid Education, Capital.....	762.70	5,382.30	6,145.00		6,145.00
Waid Education, Income.....	2,842.57	7,760.50	10,603.07	6,892.05	3,711.02
Henry Adams.....	222.21	2,259.17	2,481.38	1,197.50	1,283.88
Octagon Library and Collections.....	12.14	500.00	512.14	371.57	140.57
General Education.....	967.03	68.75	1,035.78		1,035.78
Structural Service.....	250.00		250.00		250.00
French Traveling Fellowship.....	7.83	1,500.00	1,507.83	1,507.83	
Delano and Aldrich.....		1,507.83	1,507.83	78.50	1,429.33
Honor Awards.....	25.00		25.00		25.00
General Scholarship.....	31.25	195.00	226.25		226.25
Louis W. Sullivan.....	958.11	40.50	998.61		998.61
Total Special Funds.....	\$8,188.98	\$40,047.64	\$48,236.62	\$14,039.85	\$34,196.77
TOTALS	\$21,022.58	\$241,196.47	\$262,219.05	\$189,204.41	\$73,014.64

SOURCE OF INCOME	1929	1930	1931
CURRENT FUNDS			
<i>Accounts:</i>			
IC—1 Cash.....	\$1,200.00	\$2,177.00	\$2,036.50
IC—2 Dues.....	62,710.00	67,700.00	76,925.00
IC—3 Initiation Fees.....	6,250.00	8,125.00	10,000.00
IC—4 Delinquent Dues.....	21,950.00	16,325.00	11,000.00
IC—5 Printing and Publishing.....	24,400.00	34,350.00	27,500.00
IC—6 Insignia.....	175.00	175.00	175.00
IC—7 Structural Service.....	6,000.00	7,500.00	8,500.00
IC—8 Special Funds.....	8,973.50	19,260.00	14,290.00
IC—9 Rents.....	4,200.00	3,600.00	3,600.00
IC—10 Prepaid Dues.....	3,525.00	3,875.00	4,775.00
IC—11 Dues and Fees in Suspense.....	4,100.00	3,100.00	3,100.00
IC—12 Interest on Income and Balances.....	1,120.00	1,100.00	1,100.00
IC—13 Chapter Convention Tax.....	19,000.00	12,000.00	21,000.00
IC—14 Octagon Library and Administration Building Fund.....	*475,000.00	**475,000.00	220,000.00
IC—15 Press Assets.....	3,200.00	3,300.00	3,600.00
TOTAL INCOME CURRENT FUNDS....	\$641,803.50	\$657,587.00	\$407,601.50

SPECIAL FUNDS			
R—1 General Reserve Fund.....	\$8,945.00	\$12,346.55	\$12,656.68
L—2 General Loan Fund.....			
F—3 Fluctuation Reserve.....	219.65	388.75	553.25
LM—4 Life Membership Fund.....	3,410.00	3,411.25	6,050.00
Life Membership Surplus Reserve.....		319.30	185.85
GE—5 General Endowment Fund.....			
500—General Fund.....	67.50	69.50	72.50
501—Octagon Endowment.....	4,960.45	5,473.50	214,925.00
502—Octagon Library and Collections.....	500.00	504.50	509.15
503—General Education.....	70.80	74.20	84.20
504—Waid Education.....	2,697.75	2,704.20	2,725.90
505—Henry Adams Fund.....	2,338.00	2,393.50	2,469.00
506—General Scholarship.....	195.95	201.80	219.85
507—Delano and Aldrich Fund.....	1,578.50	1,653.75	1,653.75
508—Honor Awards.....	.75	.75	.80
509—Structural Service.....	7.50	7.70	8.00
510—French Traveling Fellowship.....	1,503.50		
511—Louis W. Sullivan Fund.....	43.00	50.00	50.00
TOTAL INCOME SPECIAL FUNDS....	\$26,538.35	\$29,599.25	\$242,163.93

*Includes funds for New Building.

**Unexpended Balances.

EXPENDITURES FOR		1929	1930	1931
CURRENT FUND				
<i>Account</i>				
EC—1	Meetings.....	\$18,000.00	\$19,095.00	\$18,370.00
EC—2	Property Maintenance.....	7,380.00	7,690.00	12,855.00
EC—3	General Administration.....	16,740.00	19,885.00	17,400.00
EC—4	Recruiting.....	10,420.00	12,040.00	13,240.00
EC—5	Publishing and Printing.....	23,055.00	31,075.00	24,741.50
EC—6	Insignia and Medals.....	650.00	650.00	650.00
EC—7	Structural Service.....	12,160.00	11,620.00	12,760.00
EC—8	Education.....	3,500.00	15,320.00	4,980.00
EC—9	Public Information.....	8,420.00	9,620.00	11,000.00
EC—10	Committees.....	8,870.00	8,245.00	7,690.00
EC—11	Memberships.....	633.00	608.00	633.00
EC—12	Contributions.....	500.00	500.00	500.00
EC—13	Chapter Convention Tax Refund.....	19,000.00	12,000.00	21,000.00
EC—14	Special Funds.....	484,445.00	488,127.50	232,243.00
EC—15	Octagon Library and Collections.....	350.00	350.00	350.00
EC—16	Accounts in Suspense.....	7,025.00	6,920.00	7,650.00
EC—17	Amortization of Press Bonds and Accounts.....	16,975.00	13,500.00	13,600.00
EC—18	Amortization and Interest on New Building Bonds.....			6,000.00
EC—19	French Traveling Fellowship.....	1,503.50		
EC—20	Contingent Reserve.....	2,177.00	341.50	1,939.00
TOTAL EXPENDITURES CURRENT FUNDS		\$641,803.50	\$657,587.00	\$407,601.50
SPECIAL FUNDS				
R—1	General Reserve Fund.....	\$8,945.00	\$12,346.55	\$12,656.68
L—2	General Loan Fund.....			
F—3	Fluctuation Reserve.....	219.65	388.75	553.25
LM—4	Life Membership Fund.....	3,410.00	3,411.25	6,050.00
	Life Membership Surplus Reserve.....		319.30	185.85
GE—5	General Endowment Fund.....			
	500—General Fund.....	67.50	69.50	72.50
	501—Octagon Endowment.....	4,960.45	5,473.50	214,925.00
	502—Octagon Library and Collections.....	500.00	504.50	509.15
	503—General Education.....	70.80	74.20	84.20
	504—Waid Education.....	2,697.75	2,704.20	2,725.90
	505—Henry Adams Fund.....	2,338.00	2,393.50	2,469.00
	506—General Scholarship.....	195.95	201.80	219.85
	507—Delano and Aldrich Fund.....	1,578.50	1,653.75	1,653.75
	508—Honor Awards.....	.75	.75	.80
	509—Structural Service.....	7.50	7.70	8.00
	510—French Traveling Fellowship.....	1,503.50		
	511—Louis W. Sullivan Fund.....	43.00	50.00	50.00
TOTAL EXPENDITURES SPECIAL FUNDS		\$26,538.35	\$29,599.25	\$242,163.93

TABLE VI
OCTAGON ADMINISTRATION BUILDING SUBSCRIPTIONS
BY INSTITUTE MEMBERS
AS OF MAY 15, 1930

Regional Divisions and Chapters	Number of Institute Members	Number of Subscribers	Percentage of Members Subscribing	Amount of Subscriptions	Average Sum Subscribed	Amount Paid	Amount Unpaid
<i>New England Division</i>							
Boston.....	211	19	9%	\$4,925.00	\$23.34	\$1,705.00	\$3,220.00
Connecticut.....	32						
Rhode Island.....	27						
<i>New York Division</i>							
Brooklyn.....	62	11	19%	5,025.00	81.04	945.00	4,080.00
Buffalo.....	44						
Cent. New York.....	63						
New York.....	475	49	10%	68,350.00	143.87	21,285.00	47,065.00
<i>Middle Atlantic Division</i>							
Baltimore.....	39						
New Jersey.....	116						
Northwestern Pa.....	9						
Philadelphia.....	209						
Pittsburgh.....	77						
Scranton-Wilkes-Barre.....	16						
Southern Pa.....	29						
Washington, D. C.....	86	3	3%	4,000.00	46.51	300.00	3,700.00
West Virginia.....	14						
<i>South Atlantic Division</i>							
Alabama.....	19						
Florida Central.....	19						
Florida North.....	11						
Florida South.....	17						
Georgia.....	30	3	10%	60.00	2.00	15.00	45.00
South Georgia.....	12						
North Carolina.....	29	1	3%	100.00	3.45		100.00
South Carolina.....	16	3	19%	260.00	16.25	30.00	230.00
Virginia.....	25						
<i>Great Lakes Division</i>							
Central Illinois.....	29	4	14%	1,150.00	39.65	630.00	520.00
Chicago.....	226						
Cincinnati.....	52						
Cleveland.....	94	2	2%	250.00	2.66	50.00	200.00
Columbus.....	30	30	100%	2,500.00	83.33	500.00	2,000.00
Dayton.....	20	12	60%	2,200.00	110.00	80.00	2,120.00
Detroit.....	86	3	4%	11,500.00	133.72	2,300.00	9,200.00
Grand Rapids.....	15						
Indiana.....	29						
Kentucky.....	40	6	15%	800.00	20.00	120.00	680.00
Eastern Ohio.....	15						
Toledo.....	19						
<i>Central States Division</i>							
Iowa.....	39						
Kansas.....	22						
Kansas City.....	36						
Madison.....	7						
Minnesota.....	50	7	14%	450.00	9.00	95.00	355.00
Nebraska.....	28						
Oklahoma.....	15						
St. Louis.....	50	5	10%	1,925.00	38.50	400.00	1,525.00
St. Paul.....	16						
Wisconsin.....	52	13	25%	1,045.00	20.10	365.00	680.00

TABLE VI.—Continued

Regional Divisions and Chapters	Number of Institute Members	Number of Subscribers	Percentage of Members Subscribing	Amount of Subscriptions	Average Sum Subscribed	Amount Paid	Amount Unpaid
<i>Gulf States Division</i>							
Arkansas.....	21						
Mississippi.....	6						
Louisiana.....	24						
Shreveport.....	5						
Tennessee.....	51						
North Texas.....	36						
South Texas.....	46	1	2%	200.00	4.35	50.00	150.00
West Texas.....	34						
<i>Western Mountain Division</i>							
Colorado.....	37	10	27%	995.00	26.89	188.00	807.00
Montana.....	9	1	11%	200.00	22.22	40.00	160.00
Oregon.....	29						
Utah.....	18	6	33%	300.00	16.67	40.00	260.00
Washington State.....	67						
<i>Sierra Nevada Division</i>							
Northern California.....	100						
Southern California.....	135						
San Diego.....	11						
Santa Barbara.....	12						
Hawaii.....	11						
UNASSIGNED.....	8						
Total by Members.....	3317	189	6%	\$106,235.00	\$32.02	\$29,138.00	\$77,097.00
Total by Associates.....	459	11	2%	1,300.00	2.83	75.00	1,225.00
Total by Friends.....	2	2	-----	2,600.00	-----	2,600.00	-----
GRAND TOTAL.....	3778	202	**	\$110,135.00	\$34.85	\$31,813.00	\$78,322.00

**(\$55,067.50 for Building Fund and \$55,067.50 for Endowment Fund)

AVERAGE AMOUNT PER SUBSCRIBER \$545.22 Firms and partners are listed as single subscribers.

OCTAGON ADMINISTRATION BUILDING SUBSCRIPTIONS
BY FRIENDS OF INSTITUTE
AS OF MAY 15, 1930

Names of Subscribers	Chapter	Amount of Subscriptions	Amount Paid	Amount Unpaid	Chapter or Institute Relationship (Other Identification)
Walter S. Brewster.....	Chicago	\$ 100.00	\$ 100.00	-----	Honorary Member
Mrs. William Emerson.....	Boston	2,500.00	2,500.00	-----	

TABLE VI.—*Continued*
OCTAGON ADMINISTRATION BUILDING SUBSCRIPTIONS
BY ASSOCIATES
AS OF MAY 15, 1930

Regional Divisions and Chapters	Number of Associates	Number of Subscribers	Percent- age of Associates Subscribing	Amount of Subscrip- tions	Average Sum Sub- scribed	Amount Paid	Amount Unpaid
<i>New England Division</i>							
Boston.....	11						
Connecticut.....	0						
Rhode Island.....	3						
<i>New York Division</i>							
Brooklyn.....	24						
Buffalo.....	2						
Cen. New York.....	2						
New York.....	20	1	5%	\$125.00			\$125.00
<i>Middle Atlantic Division</i>							
Baltimore.....	7						
New Jersey.....	2						
Northwestern Pa.....	0						
Philadelphia.....	14						
Pittsburgh.....	9						
Scranton-Wilkes-Barre..	1						
Southern Penna.....	0						
Washington, D. C.....	23						
West Virginia.....	0						
<i>South Atlantic Division</i>							
Alabama.....	2						
Florida Central.....	5						
Florida North.....	3						
Florida South.....	0						
Georgia.....	5						
South Georgia.....	2						
North Carolina.....	10						
South Carolina.....	1						
Virginia.....	0						
<i>Great Lakes Division</i>							
Central Illinois.....	0						
Chicago.....	36	1	3%	200.00	\$5.55	-----	200.00
Cincinnati.....	4						
Cleveland.....	30						
Eastern Ohio.....	0						
Columbus.....	2						
Dayton.....	4	4	100%	600.00	200.00	-----	600.00
Detroit.....	1						
Grand Rapids.....	3						
Indiana.....	0						
Kentucky.....	13						
Toledo.....	16						
<i>Central States Division</i>							
Iowa.....	0						
Kansas.....	3						
Kansas City.....	17						
Madison.....	2						
Minnesota.....	7						
Nebraska.....	3						
Oklahoma.....	0						
St. Louis.....	18	1	6%	100.00	5.55	\$25.00	75.00
St. Paul.....	8						
Wisconsin.....	28	2	7%	200.00	7.14	40.00	160.00
<i>Gulf States Division</i>							
Arkansas.....	0						
Louisiana.....	4						
Mississippi.....	0						
Shreveport.....	0						
Tennessee.....	19						
North Texas.....	5						
South Texas.....	7						
West Texas.....	1						
<i>Western Mountain Division</i>							
Colorado.....	5	2	40%	75.00	15.00	10.00	65.00
Montana.....	0						
Oregon.....	15						
Utah.....	0						
Washington State.....	10						
<i>Sierra Nevada Division</i>							
Northern California.....	19						
Southern California.....	29						
San Diego.....	1						
Santa Barbara.....	2						
Hawaii.....	1						
TOTAL.....	459	11	2%	\$1,300.00	\$2.83	\$75.00	\$1,225.00

SCHEDULE A-1

CASH ON HAND AND IN BANKS ON DECEMBER 31, 1929

CASH ON HAND AND IN BANKS.....		\$73,014.94
PETTY CASH.....	\$75.00	
IN RIGGS NATIONAL BANK.....	\$53,431.91	
Current Fund.....	\$10,613.18	
Administration Building Fund Cash Subscriptions.....	22,598.00	
Life Membership.....	14,345.54	
Fluctuation Reserve.....	219.65	
Octagon Library and Collection Fund.....	140.57	
General Scholarship.....	226.25	
General Education.....	2,034.39	
General Endowment.....	875.00	
Structural Service.....	250.00	
Honor Awards.....	25.00	
Delano and Aldrich.....	1,429.33	
Bond Redemption.....	675.00	
IN AMERICAN SECURITY AND TRUST COMPANY.....		18,146.26
Reserve Fund.....	4,778.80	
Endowment Fund.....	3,511.14	
Waid Education.....	9,856.32	
IN WASHINGTON LOAN AND TRUST COMPANY.....		1,361.77
Old Octagon Library and Administration Fund.....	77.89	
Henry Adams Fund.....	1,283.88	

SCHEDULE A-2

SECURITIES OF THE INSTITUTE ON DECEMBER 31, 1929

PAR	Book Value of Securities.....	\$154,076.33
\$1000 Can. Nat. Rwy. Co.—5 Yr. G. B.—4½'s.....	\$997.50	
3000 Can. Nat. Rwy.—5 Yr. G. B.—4½'s.....	3,014.25	
5000 N. Y. Cen. R. R. Co.—Ref. & Imp. Mortg. Bonds—Series C—5's.....	4,725.00	
9000 Nor. Pac. Rwy.—Gen. Lien Rwy. & Land Grant G. B.—3's.....	5,616.00	
5000 L. A. Gas & Elec.—1st & Gen. Mortg. G. B.—5's.....	5,050.00	
5000 Louisville & Nashville R. R.—1st & Ref. Mortg. G. B.—5½'s.....	5,350.00	
2000 N. Y. Cen. & Hudson R. R.—Mortg. Coupon G. B.—3½'s.....	1,662.50	
5000 Oregon Short Line R. R.—Con. 1st Mortg. G. B.—5's.....	5,450.00	
5000 So. Pac. Ore. Lines—1st Mortg. Series A.—4½'s.....	5,100.00	
5000 So. Pac. R. R.—1st & Ref. Mortg. G. B.—4's.....	4,806.25	
5000 Chi., Bur., & Quincy R. R.—Gen. Mortg.—4's.....	4,681.25	
2000 Buff., Roch. & Pitts. Rwy.—Con. Mortg.—4½'s.....	1,940.40	
3000 Buff., Roch. & Pitts. Rwy.—Con. Mortg.—4½'s.....	2,914.35	
5000 City of L. A. Rwy. Co.—Bridge & Viaduct Elect. 1926.....	5,218.00	
3000 Penn. R. R. Co.—Gen. Mortg. G. B. Series B—5's.....	2,753.25	
5000 B. & O. R. R. Co.—Ref. & Gen. Mortg. Series A—5's.....	5,031.25	
5000 Chi. & N. W. Rwy.—1st & Ref. Mortg.—4½'s.....	4,938.83	
1000 Can. Nat. Rwy. Co.—5 Yr. G. B.—4½'s.....	997.50	
5000 B. & O. R. R.—20 Yr. Con. G. B.—4½'s.....	4,912.50	
1000 Bethlehem Steel Corp.—Gen. Mortg.—5½'s.....	930.00	
1000 Buff., Roch., & Pitts.—Con. Mortg.—4½'s.....	944.00	
2000 Cont. Gas & Elec. Corp.—G. Deben. Series A—5's.....	1,840.00	
5000 Cleve. Union Term. Co.—1st Mortg. Sink. Fd. G. B.—5½'s.....	4,950.00	
3000 Kans. Gas & Elec. Co.—1st Mortg. S. F. G. B. Series A—6's.....	3,157.50	
3000 Kingdom of Norway—35 Yr. S. F. Ext. Loan G. B.—5's.....	2,938.50	
6000 N. Y. Tel. Co.—Ref. Mortg. 20 Yr. G. B.—Series A.....	6,370.00	
3000 N. Y. Title Co., Guar. 1st Mortg. on 1136 5th Ave. N. Y. C.—5½'s.....	3,000.00	
5000 Stand. Oil of N. Y.—Ser. G. Deben.—4½'s.....	4,925.00	
5000 Stand. Oil of N. Y.—Ser. G. Deben.—4½'s.....	4,887.50	
5000 Swiss Confederation—20 Yr. S. F. G. Bonds—8's.....	5,000.00	
5000 Cen. R. R. & Bank Co.—Coll. Tr.—5's.....	5,000.00	
5000 Chi., Mil., St. Pl., and Pac. R. R.—50 Yr. Gold—5's.....	5,000.00	
5000 Chile Copper Co.—20 Yr. G. Deben.—5's.....	5,000.00	
5000 International Match Corp.—5's.....	5,000.00	
5000 Solvay American Investment Corporation—5's.....	5,000.00	
5000 Standard Investment Corporation—5's.....	5,000.00	
9975 Press Bonds of the A. I. A.....	9,975.00	

\$157,975 (Total Par Value)

TOTAL CASH AND SECURITIES..... \$227,091.27

SCHEDULE A-3

ACCOUNTS AND NOTES RECEIVABLE

A. I. A. Note to Henry Adams Fund.....	\$12,000.00
Members' Notes Not Due.....	4,320.13
Members' Notes Past Due.....	112.12
Accounts Receivable Press.....	439.68
Life Membership Notes.....	1,200.00
	<u>\$18,071.93</u>

SCHEDULE A-4

PREPAID EXPENSES

Preliminary Sketches—New Building.....	\$385.33
Subscription Campaign Expenses—New Building.....	120.00
Payroll and General Administration Expenses, New Building.....	202.24
	<u>\$707.57</u>

SCHEDULE A-5

INVENTORY, FURNITURE AND FIXTURES

INVENTORY

Standard Documents and other Contract Documents.....	\$3,000.00
Miscellaneous Documents.....	1,900.00
Handbooks.....	1,850.00
Miscellaneous Office Supplies.....	502.00
Janitor's Supplies.....	135.10
Monographs.....	3,150.00
Four Publications.....	9,493.18
Miscellaneous Books.....	59.80
Journals.....	100.00
Photographs (Charleston).....	108.49
Photographs (New Orleans).....	823.55
Plates.....	300.00
TOTAL Inventory.....	<u>\$21,422.12</u>

FURNITURE AND FIXTURES

Portraits, Furniture and Books.....	\$19,208.70
The Octagon Restoration Account.....	155.00
The Octagon Kitchen Account.....	3,713.61
The Octagon Drawing Room Account.....	6,955.29
Furniture and Fixtures from The Press.....	658.50
	<u>\$30,691.10</u>
Less Reserve for Depreciation.....	5,032.60
Total Furniture and Fixtures.....	\$25,658.50
Add Library & Collections.....	26,902.20
TOTAL furniture and fixtures and library.....	<u>\$52,560.70</u>
GRAND TOTAL.....	<u>\$73,982.82</u>

SCHEDULES A-6 and L-1

DEFICIT OF THE PRESS

DECEMBER 31, 1929

<i>Assets</i>	Jan. 1 1929	Dec. 31 1929	Decrease
Accounts Receivable.....	\$ 439.68	\$ 439.68	
Four Publications.....	11,614.88	9,493.18	\$2,121.70
Miscellaneous Books & Prints.....	59.80	59.80	
Journals.....	100.00	100.00	
Charleston Photographs.....	108.49	108.49	
New Orleans Photographs.....	823.55	823.55	
Plates.....	300.00	300.00	
Furniture and Fixtures.....	658.50	658.50	
Total Assets.....	\$14,104.90	\$11,983.20	\$2,121.70
Deficit.....	27,761.96	15,629.12	12,132.84
	<u>\$41,866.86</u>	<u>\$27,612.32</u>	<u>\$14,254.54</u>

<i>Liabilities (Schedule L-1)</i>	Jan. 1 1929	Dec. 31 1929	Decrease
Accounts Payable.....	\$190.04		\$190.04
Notes Payable to Henry Adams Fund.....	12,000.00	12,000.00	
*Deferred Liabilities.....	5,200.82	5,111.32	89.50
Bonds Outstanding.....	24,475.00	10,500.00	13,975.00
Capital Stock.....	1.00	1.00	
TOTAL.....	\$41,866.86	\$27,612.32	\$14,254.54
Interest on Press Bonds and Notes 1929.....	1,773.75		1,773.75
Expenses 1929.....	563.78		563.78
TOTAL.....	\$44,204.39	\$27,612.32	\$16,592.07
*Deferred Liabilities			
Charleston, S. C. Royalty.....	\$1,466.92		
New Orleans, La. Royalty.....	2,000.00		
Autobiography of an Idea—Royalty.....		295.50	
Binding.....		149.70	
A System of Architectural Ornament—Royalty.....		197.00	
Binding.....		243.20	
Bertram Grosvenor Goodhue, Architect—Royalty.....		759.00	
		<u>\$5,111.32</u>	

SCHEDULE L-2

ITEMS IN SUSPENSE

DECEMBER 31, 1929

Prepaid Dues of Active Members.....	\$2,725.00
Checks Outstanding.....	66.21
Administration Building Fund Cash.....	22,598.00
Octagon Library and Administration Building Fund.....	77.89
Press Bonds, Redemption fund.....	675.00
Dues and Fees of applicants.....	2,825.00
Dues in Advance.....	47.50
Life Membership Fees.....	3,600.00
	<u>\$32,614.60</u>

THE PRESIDENT. No action will be taken on the Treasurer's report at this time. A printed report will be distributed later so that you may have ample opportunity to study it, and I will take it up later in connection with some resolutions that will be presented.

At this time I have the pleasure of turning the program over to Mr. Charles Butler of New York, who has arranged this symposium on "Contemporary Architecture."

CONTEMPORARY ARCHITECTURE

A Symposium

MR. BUTLER. I had understood that I had successfully arranged this symposium so that I would not have to say anything. Since the President wishes me to speak, I will say that I felt there was such keen interest in contemporary architecture; interest divided, some people favoring it, some people opposing it, that the best thing to do was to have it out on the floor. We have, therefore, asked speakers representing all sides of the question to speak, and above all we hope that the members present, after the speakers who have been asked especially to address you have finished, will feel that they can get up and say what they have to say.

In order that the symposium may be properly conducted, we have arranged for the ablest orator of the Institute to preside over this meeting. I take pleasure in introducing Mr. Louis La Beaume. (*Applause.*)

CHAIRMAN LA BEAUME. Gentlemen of the Convention, just how this feature of the program came to be formulated, I do not know.

I have heard, of course, the excuses of President Hammond and the explanations of Mr. Butler, and I realize that it has long been the custom of the American Institute of Architects to discuss at decent intervals the general subject of architecture. (*Laughter.*) It has heretofore been considered a safe, if not always an interesting, subject.

We have regarded our art as a noble one. There has been a sort of gentlemen's agreement on that point, and while we have been catholic in our tastes and generous in our appreciation of historic achievement, we have felt that deep within us burns some bright flame which we knew as our artistic conscience. It lighted the path of assured beauty and warned us away from the pitfalls of error. So our discussions in the past have been mild and scholarly and decorous.

This discussion today promises anything but any of these qualities. For apparently our Board of Directors, and perhaps our membership generally, has waked up to the fact that

we are facing a crisis. And nobody can be calm or judicious in a crisis. There are suspicions that architecture is not all it has seemed to be, certainly not all that it might be. As guardians of the temple (if I may use in my role of moderator such an old fashioned word), we are a house divided against itself. There are traitors and laggards in our midst. I stand in a perilous position between the two factions.

Throughout history the tension between modernist and traditionalist, between progressive and conservative, has always been painful. Both sides have usually done and said foolish and ugly things. The gentlemen who are to speak today will probably prove themselves no exception, for man is but a weak creature though (or perhaps especially because) he be an architect.

I am rather inclined to the opinion that it is the modernists who are forcing this discussion. The standpatters seldom have to force anything. All they have to do is to sit tight or stand tight with the weight of custom and inertia and respectability behind them. This of course is maddening to the modernists, and the madder they get the more they indulge in excess. The corollary to this statement is of course that the greater the excesses of the modernists, the greater and naturally the more irritating the supercilious complacency of the conservatives.

So let us try to condone in advance the passions and prejudices of both parties. Let us try to remember that though the world is very old in its wisdom, it is comparatively young in its knowledge. And lest this statement be misconstrued by either party (and both we know are very touchy) let us hasten to add that we all agree that the world does move.

Moreover, it has been moving with considerable rapidity of late. We are all of us, even the youngest, the newest and shiniest and most modern of us, feeling a little dizzy as a result of our increased acceleration.

We may be passing through a sort of cosmic typhoon which affects us giddily; or the new tempo may, as the modernists seem to think, endure eternally. In any event we shall all be calmer presently, for if we don't slow down we shall at least recover our sea legs and some of our equanimity.

These general remarks, I may say in passing, are intended to induce a philosophic attitude, and are as pertinent to our social, commercial and scientific activities as they are to our architectural theories. We are apt just now to preen ourselves a good deal on the conquest of science and our marvelous mechanical accomplishments. Scientific achievement during the past forty or fifty years has been so astounding that the man of science has all but crowded everybody but himself and the man of business off the stage. The poet, the philosopher and the artist seem but poor dawdlers who have lost their way in a world too diverted by electrons, glands and mechanical whirligigs to pay much attention to them.

Absorbed in contemplation and concerned with what they were wont to term the eternal verities, these gentlemen have seemed, with a few notable exceptions, not to have kept themselves au courant with the gossip of the moment, or with the changing fashions of what we are wont to call civilization. The most startling discoveries of science appear to interest them but mildly, and they assert, not without a certain degree of plausibility, that men were men long before they became scientific.

They seem to feel that Truth is immutable at its kernel in spite of changing hypotheses, and doctrines of relativity; and that art ministers to the spirit rather than to man's physical, ephemeral or mechanical needs. Science they say is all very well and may enrich enormously man's material existence. But they point to the fact that great art and great architecture and great philosophic ideals flourished long before Gallileo or Columbus or Newton or Harvey or Pasteur or Watt or Edison or Westinghouse or Otis or the Wright Brothers or Madame Curie or Henry Ford or Alfred Einstein made their important and breathtaking contributions to the world's store of knowledge.

On the other hand a few, and it must be admitted, a rapidly increasing number of keen and intelligent observers have been mightily stirred by the news which has come out of the dissecting room, the laboratory, the hospital and the experimental station. Their imagi-

nations have been fired by tales of the rifling of nature's secrets and they flame with a holy zeal to celebrate in terms of art the glad tidings from the battle fronts of Science. These enthusiasts are popping up, the world over, and their ranks are filling with painters, sculptors, writers, musicians and architects. They are heralding a new day in art. The dawn broke some time ago but chanticleer continues vociferous. He will allow the sleepy heads no rest. So here we are some of us still rubbing our eyes and wondering what all the racket is about.

In the hope of ultimate quiet I beg you to give both chanticleer and sleepy-head a respectful ear. Try to be fair to both.

You are apt to hear the words logic and beauty bandied about, but do not be too greatly beguiled by either. Logic is seldom all that it is cracked up to be, and beauty is often too sensitive a thing to be analyzed. You may hear reverent references to the Greeks, not to the modern Greeks, but to the dead ones. You will treat those references with respect, but you will be no more affected by them than you are by a senatorial reference to the sanctity of the Constitution. You may hear similar reverent references to the Germans, not the dead ones this time but to the live ones, and to the Finns and the French and the Swedes. Pay but little attention to them either. Remember Washington's words against entanglements.

You will be told that times have changed, and that statement will receive your hearty endorsement if you are still awake at the moment it may be made. Perhaps you may hear references to the trim and efficient appearance of motor cars, locomotives, turbines, washing machines and dredges, but reflect that we are discussing architecture and not machinery. Surely it is well to be rational at times, but the divine unreason of the poet may sometimes win its own justification. And finally while sincerity may indeed be one of the seven deadly virtues, tact hath its victories no less than fact.

Great stress will be laid upon the moral and perhaps the esthetic obligation to express certain materials honestly, to treat them frankly. Well, it implies no lack of candor to snub a material when it merits that kind of treatment. After all, it is perhaps the transmutation of materials, the suppression or subjection of them, that concerns the artist. His function is to translate them into spiritual terms so that his ideal of harmony and peace will strike a responsive chord in the heart of a fellow man.

But I am afraid I go too far. My function today is simply to introduce each speaker and announce his subject so that you may know which side of the issue he is striving to justify. Incidentally, I hope that no foul blows will be struck.

It is now my pleasure, gentlemen, in accordance with the terms of the program, to introduce the first speaker, Mr. George Howe of Philadelphia, whose carefully prepared paper I hold in my hand.

MR. HOWE. Modernism is not a style. It is an attitude of mind. Greek and Gothic are immutable only because they are mere images of realities that no longer exist. Modernism is as changing as daily life. It is also as inevitable.

Whether one uses the word modernist or contemporary to qualify the architectural consequences of this state of mind is of no importance. Words are valuable only by their connotations in the minds of those who use and hear them. Though some share the French preference for "contemporary," I believe in our language, and in America "modernist" more closely corresponds to the idea I wish to convey.

Modernism is liberalism. Like political liberalism, it includes every shade of opinion from liberal conservatism to radicalism. Revolutionary violence is necessary in critical periods as an answer to the obduracy of rank conservatism.

Timely revolution, whether peaceful or violent, raises its head only when the institutions of conservatism have outlived their usefulness. It triumphs inevitably and becomes conservative in its turn. The time has come to consolidate the advantages gained by the great radical leaders. To them all praise and credit are due. They have opened the way to architectural freedom.

Before modernism appeared, traditionalism had failed dismally and completely to provide the architect and the building trade generally with a flexible instrument of design applicable to all problems and able to achieve a coherent architectural community. In Europe and America alike, the great economic and industrial organization has been developing away from order toward architectural chaos.

Today the great mass of building is a sprawling mess. Good architecture is the privilege of the few cherished in cloistered and scholarly minds. It has lost all touch with the everyday needs of men except in their most conspicuous and monumental manifestations. The

efforts of architects to guide the democratic tide of construction have proved futile because traditionalism is personal and exclusive.

Traditionalism has failed even to achieve complete success in its own aims. Having been through the traditional mill during eight years of schooling and fifteen years of practice with some measure of success, I know whereof I speak and speak impartially. Traditionalism has failed, not in the eyes of the public and the art critics but in the eyes of architects. The road has come to a dead end. The pioneers of the modern movement have pointed the way out.

The traditionalist has failed because he has overemphasized the forms and materials of traditional architecture and disregarded the teachings of tradition in regard to method. His fault lies in having learned his lesson from books instead of from life. The sudden impact of a scientific and mechanical revolution has disrupted the old human organization and technique of building. The traditionalist has refused to face the fact. Instead of accepting the new human organization and striving to extract from it, by a new technique, the last ounce of architectural opportunity, he has tried to bend modern tools to the purpose of preserving the externals of stylistic beauty.

Since he has refused to deal in modern technique as a means to architectural design, the architect has no longer been able to refer to technical competence as a court of last appeal. He has wilfully resigned his post as judge in matters of contemporary architectural expression. In order to maintain his authority, he has set up the bench of taste based on archaeological erudition. Unfortunately, taste is not subject to codification. As a result every man, lay as well as professional, can claim as great a knowledge of its vague laws as his neighbor.

Every decision of the new bench has been accompanied by a sheaf of dissenting opinions and liable to reversal at the first hint of public outcry. No man is now safe under the law. Fear reigns at every council table. Laymen and architect alike strive to find a formula to anticipate the irresolute moods of the judges.

The compromise they arrive at is necessarily negative from an artistic standpoint. It is not so for want of sturdy effort. No expense is spared or trouble shunned. I have recently heard of a great railway station which has been redesigned three times in different styles, though the maintenance of service at the new site requires its early completion. After

months of futile argument the case will close as always, in a babel of tongues amid jostling, haste and confusion.

The uncertainty of the law of taste has prevented the traditionalists themselves from choosing for perpetuation any one style from among the many provided by the past. A selective process began about a century ago. It has given rise to a succession of revivals, the Classic, Gothic, Imperial Roman, Italian, French, Spanish, Aztec, Georgian, Colonial and the others, with their amorphous derivatives. At first the several styles were tried out more or less serially but this process proved too slow. At last they were all thrown together into a grab-bag from which any honorable traditionalist was entitled to draw one style for each building he designed or erected.

The multiplicity of styles has greatly enhanced the technical difficulties of the traditionalist. Since each style requires its individual technique of expression, differing radically from that of modern industrialism, a corps of assistants and workmen has had to be instructed in the superficial characteristics of many archaic technical methods. They have been trained according to the standards of handicrafts which no longer exist to achieve an appearance of mellow age their buildings are never to attain.

For many years before the modern movement got off to a fair start, the traditionalist had been corrupting the taste for perfect finish of the mechanic and the material man. At his bidding hundreds of workmen, at the base of every great cathedral and in every college close, were painfully disfiguring the beautiful mechanical surfaces of cut stone. On apartment house walls skillful plasterers were parodying the touch of the peasant hand with oily pastes prepared in daylight factories, and painters with rag and brush were applying as much dirt as would normally have accumulated in a hundred years.

In the shop of the ironworkers elaborate antique wrought designs were being stiffly imitated with the electric welder and the file in non-corroding metals which would not stand the fire, and every now and then the boss would quit to answer a telephone inquiry from an architect as to how many hammer marks should be specified to the square inch. In the suburbs the mason's trowel and the carpenter's adze could be heard scraping and hacking at \$500,000 cottages.

Ornament and texture were applied with as little inherent relation to structure as a coat

of whitewash. Whenever a really important project was afoot, some well-known theatrical scene-painter would be called into consultation.

The admirable if mistaken patience and perseverance of architect and workman alike in their mad undertakings were astounding. It was as though for every new composition a composer had undertaken to learn an archaic system of music, notation and instrumentation, and teach it to a whole orchestra.

But the difficulties of the traditionalists did not end with surfaces and textures. The functions of modern life in ever-increasing number and variety refused to be bound within the confines of stylistic beauty. The new body would not fit in the old shell. If the vital organs were not cramped, there were air-pockets around them. The eyes would not coincide with the holes in the mask. There were a hundred evidences of those imperfections of technique distressing to good workmen.

Internally, the secondary and often the primary openings imposed by symmetrical façades refused to accommodate themselves to the complicated subdivisions of the human ant-hill. False buttressing masonry condemned innumerable workers to perennial darkness. Here and there queer closets and inexplicable voids concealed palpable skeletons in the shape of ugly modern things that mocked the canons of taste. On all sides the implements of daily life waged successful war on their archaeological neighbors.

Externally all was not well, either. With a fine respect for codified law, the traditionalist had continued to demand the preservation of certain appearances of structural stability and proportion based on the requirements of monumental masonry. He passed over the obvious fact that steel and concrete are rather an extension of the technique of the wooden frame. He had educated the public to feel with him that a strong base and solid corners were indispensable to sound construction, although he daily passed under buildings in course of erection whose walls were suspended in mid-air without any sign of external support.

Unfortunately the show window of the cold and mercenary retailer had begun to know at his sham granite piers and the corner office windows of the relentless realtor at his mighty card-board angles, but he kept as much apparent masonry as he dared, wiped away a tear, and continued to run his strong romantic verticals from top to bottom of his cathedrals of

commerce, however precariously they might appear to be sustained by a fragile substructure of plate-glass.

Modern windows were his nightmare as the enemies of masonry. To him, an opening was not a mean utilitarian object, to give light or to pass through, but an object of art copied from the antique. He cherished these children of the past as his own. As day by day, before his pained eyes, they were ravished in the name of necessity, he redoubled his efforts to hide the shame of their deflowerment in richer and costlier robes.

At sight of so futile an effort to bend the giant of modern civilization to an archaeological purpose, the modernist has laughed and wept by turns. While Titans were forging weapons to make him invincible in battle, the architect was calling for a pocket-knife.

The modernist did not propose to do likewise. He proposed to use the weapon of modern construction and modern materials to the full, for architectural expression as well as for practical ends. He also proposed to be limited by their present development until he and his like could control their growth, enlarge their scope and make them more flexible.

He did not propose to develop a personal technique to astound the world by his originality and arrive at one bound at ultimate perfection. He proposed to develop a technique that every man connected with the building industry today could understand and use, owner, architect and hod-carrier alike. He proposed to eliminate archaeological taste, with all its petty disputes as to style and correctness as a standard of judgment in fundamental matters, and leave men free to develop their common architectural heritage out of a full command of the forces of expression latent in modern technology.

He has accepted conditions as they are from the rigidity of the drawing-board, T-square and blue print in his office to the planing machine and the lathe in the factory that produces the materials in which he works. He has boldly asserted that the rich texture of handwork was beautiful, not because of its irregularity but because the workmen who produced it used their tools with imagination. He knows that the straight line and unbroken surface of machine work can be as beautiful if we inspire them with imagination. For the machine's lack of personality in execution, he intends to compensate by a greater intensity of form, design, color and material.

He has worked with plain masses and surfaces because no school of modern decorators, has yet taken its place within his technical framework, and until it does he knows he has enough to do without attempting to establish it himself. He does not consider decoration an essential part of architecture. He is convinced that any great monument of the past would remain a great monument by its function, proportion, and execution, even if stripped of every detail. Instead of bemoaning, like the traditionalist, the decay of the fine arts and handicrafts, he has set himself to learn his own business.

He accepts the fact that structural masonry has disappeared from our industrial architecture, and is doomed to disappear everywhere. He recognizes that skeleton construction places no limits on the size of openings, and that modern standards of health demand light and air, while commercial enterprise exacts large areas of glass for display.

Seizing with imagination and courage the opportunity offered by the elimination of the rules of design imposed by gravitational stability, he has suspended about his skeleton framework a gossamer veil of glass and light building materials, and created a new style based on the old common law of architecture reformulated to meet modern needs in the light of modern economic and engineering genius.

Within the infinitely flexible envelope made possible by the means of construction at his disposal, he distributes complex specialized modern requirements to the greatest advantage of purpose and effect without reference to the external aspect of any preconceived axial or irregular system based on more primitive needs. He is establishing an organic architectural expression in which requirements, plan and elevation are moulded into a coherent and comprehensible artistic unit.

The modernist despises neither tradition nor beauty. He objects only to the traditionalists' rigid interpretation of their meaning. He believes that essential beauty which appeals to all men transcends personal taste. Taste does not create styles; it lay on and evaluates the last touch of perfection. It is not a steam shovel to move mountains; it is an individual instrument of precision.

The modernist knows that tradition does not impose by the accidental periodic detail of its monuments. The monuments are great through the skill of their creators in expressing the human purpose of their civilization, whether

spiritual or material, by the most complete use of the human and mechanical tools of building and ornamentation at their disposal. The old architects did not create their human or even their mechanical tools. These, like the tools of today, were the products of years or centuries of experiment by the whole community in many fields not always directly allied to architecture.

The artists accepted their inherited implementation, fathomed its possibilities and recognized the limits beyond which it was outside their personal sphere of control. Tradition shows above all that the acceptance of the whole technique of the life of his period, both as outlet and limitation, is essential to the expression in concrete form of the individual architect's sense of beauty.

This old lesson has been reformulated in the broadest acceptance of the term functionalism. The modernist does not claim it as an original discovery. The theory that form follows function has been taught in the schools since their foundation, and it was so obvious in the past that it required no enunciation. The originality of the modern pioneers has lain in reestablishing in practice the full meaning of a principle the traditionalists have been mumbling in their sleep for years without understanding what it meant.

The radical application of the scholastic commonplace that plan governs elevation has involved a complete revision of the present-day conception of external design. According to this revised new-old conception, form is not something to be learned from Vignola or any other authority and judged according to the standards of its source. Form is to be drawn from the very heart of the human and architectural problem of daily life. It is to be judged according to its fitness to its purpose, whether spiritual or material.

The artist is to be judged not by his archaeological or scholastic attainments but by the imagination he shows in fathoming the inherent architectural possibilities of his problem and his success in expressing them by every means at the disposal of that modern civilization of which his building is an integral part.

Many types of architecture pass under the name of modern. Most of them are based on decoration or on a non-structural interpretation of architectural elements as pattern. They have shown themselves to be as unstable and subject to the whim of fashion as the traditionalist types. The only modern archi-

tecture that has developed consistently in a recognizable direction, either in Europe or America, is the purely organic and functional. It carries no deadweight of traditionalist compromise. It is free and spontaneous.

Functionalism is the raw material of modernism. It is slow to shape, but year by year it has gained in strength and articulateness. The number of its brilliant disciples is constantly increasing. It is susceptible of the simplest as well as the richest expression. It is international and comprehensive, not personal and exclusive.

The modern movement has been the work of a few men developing a common technique to the common end of architectural expression. When it is accepted as the heritage of all men interested in building, the foundations of a great architectural future will have been laid. Successive generations will build on them instead of packing the earth's surface with unprofitable test borings, each abandoned as soon as made. The architect's authority, founded in contemporary building technique instead of archaeological scholasticism or private tastes, will be reestablished. He will no longer have to tremble or growl at the voice of public taste.

A realistic technique is indispensable. Dreams are idle without it. For years men dreamt of flying like birds or bats. They were not destined to fly like either. Their prayers for wings went unanswered until some one invented a noisy foul-smelling toy called a gas-engine and another thought of warping a rickety kite with a piece of wire.

The first mechanical birds were not beautiful in the sense that real birds are beautiful but they possessed the two essentials of human flight, motive power and direction. These two the modern movement is providing for architecture. (*Applause.*)

CHAIRMAN LA BEAUME. Gentlemen of the convention. I am sure you will all agree that Mr. Howe has admirably vindicated some of the prophecies made in my preliminary remarks regarding the decorum with which this debate was to be conducted. This vindication is no source of pride to me, but rather a source of slight discomfort.

You have heard the soft voice of modern reason as the modernist conceives it, the tactful and tender reference to the classicist, the statements that the classicist requires more sleep than the modernist. It may be true the modernist suffers from insomnia. But I think that it is generally agreed in matters of art, as

in other matters of life, that the fact that one man requires more sleep than another in no way mitigates against his essential value, either as a citizen or as an artist. So I call your attention to this point in order that you may not be too swayed by this part of Mr. Howe's paper.

It now becomes my pleasure to introduce another competent speaker, Mr. C. Howard Walker, who will valiantly combat some of the other assertions of Mr. Howe. *(Applause.)*

MR. WALKER. When Mr. Butler asked me to write a certain symposium for the benefit partially of the press, I was very ill-disposed to do it because I usually speak extemporaneously.

I was listed to speak for the conservatives. I accepted the impeachment and told Mr. Butler that I intended to write a serious consideration for a serious body of men, and that it might be boresome but I would embroider it.

I received the paper of Mr. Howe's and began to read it, and I concluded to keep on embroidering.

In a meeting in a club in London before the war, a navy club of the British Royal Navy, there were a number of officers who were speculating upon the power of opposition in nations if they attacked them, and the United States came up and one of these officers said, "There isn't a city in the United States that the ships of our navy couldn't easily take. There are no fortifications that are worthwhile. For instance, we could take Philadelphia, New York and Boston."

A little man at the end of the room held up his hand. "I beg your pardon, gentlemen, I am an American. You do not understand Boston. Boston is not a locality, it is a state of mind." *(Laughter.)*

I am from Boston. *(Laughter.)*

A little while ago in this shower of tags, which are the usual thing that are put upon properties by sales manager, I came across words that I hadn't heard before, and which were applied to modernistic work. In France they are beginning to call it contemporary work, a much better definition. Modernism begins to become ancient over night. Of course, it takes some little time for it to get back into a condition of serenity.

One of these words was "significance of form," and it recalled to me what Kipling says, "You needn't take pains to inform us. We knew it some seasons ago."

Another one occurred when I was looking at some very beautiful sculpture, decorative sculpture for architecture, and a gentleman

said to me, "Do you think that it has the proper amount of deformation?" I said, "My dear sir, you have given me a word that I have been seeking." *(Laughter.)*

The third one was that modern work was "compelling," but there are various ways of being compelled. One can be compelled by attraction and one can be kicked.

I suppose I am dubbed a traditionalist. I don't know, and I care less. The committee of thirty of us that met in regard to control of work in Washington and Georgetown, in the District of Columbia, appointed by Theodore Roosevelt, were met by him in the White House and addressed, "Your appointment has been objected to by Congress. As you may know, Congress and I sometimes differ. I don't like it. They like it less." *(Laughter.)*

I was once upon a time in a college of mechanical and bridge engineers and spoke to 1,600 boys and the faculty, to whom the cheer leader appealed, "Cheer for him, he's an engineer!" I responded, "Thank God, I'm not," and continued:

"That demands an explanation, but not an apology. You have done the finest work that any set of men have done in regard to utilitarian needs. You have done it more swiftly and better than it has been previously performed. You have made possible the exploitation of this country, and the speed with which emigration has occurred and prosperity has followed.

"You are those who have made it possible, but I want you to answer a question. Have you, in this United States of America, done more than support a load, span a void, and keep extraneous materials out of a hole?"

Technique—materials—function! In 1906, I think it was, there was one of the international conventions of architects which took place in London, and of which I am proud to be a permanent member. Mr. Leatherby, who is an artist and who has made beautiful drawings, arose and said that he thought that every architect ought to spend a year with a mason, a year with an iron worker, a year with a carpenter, and ought to know how to use tools. He ought to know the component parts of each material.

I interpolated, and said, "How many materials are you using?"

He replied, "On the building I have been building, there are seventy-four sub-contractors."

"How much of your technique are you to know, except in general terms, and how much

of any of the technique should we know except in general, broad terms?"

One night in my department at the Institute of Technology there was a professor, an electrician, to address the students. Guy Lowell was to introduce him, but was called to New York and sent an SOS call to me to substitute for him. I arrived late and heard the usual technician's point of view. He was berating my boys because they didn't know about watts and ohms. I held up my hand and said, "Professor, did you ever read 'The Reincarnation of Krishna Mulvaney'?"

He said he had.

I said, "You will remember that Terrence told a certain railroad contractor that he was rushing to his fate. I am going to speak after you."

The remark had no effect on the professor.

When I arose, I said:

"You have put yourself, as any man does who takes a limited point of view, in an unfortunate position. You have been the guest of this architectural department, and you have berated them. You, therefore, have been discourteous to your hosts, and you have left it possible for me to deal with you without gloves, and I propose to do so.

"I want you to understand that the architect is the chief marshal, and that all you specialists and technicians may become heads of army posts, but most of you are no more than colonels. It is for you to obey orders, and it is for you to take the general scheme of the architect and give him the meticulous service which you, as specialists, have."

Now, there is no more meticulous service than is demanded by all the things regarding technique, and it is cluttering the ground. We don't see the forest because of the trees.

Art is a plus quantity. A man does not need it to provide food or to live a material life. He can live in a hole in the hills. He can dig him a hole in the ground. In no way does he need art. Skill—yes, and skill leads to art; but in no way does he need art.

Art is a spiritual thing, and not material, and when I hear Mr. Howe say that beauty is a secondary consideration, if he has in mind to sell the greatest birthright that we men who have had art possess, if he has in mind to consider that art is secondary to material considerations and skill and technique, call in Esau—I won't grow that kind of hair. (*Laughter.*)

Architecture is the greatest of the visual arts. Its claims to that distinction are that it is expressed in larger terms, and therefore

in larger scale, than the other visual arts, in all three dimensions. This claim, however, in no way affects its quality as an art.

Its second claim is that it is the most comprehensive of the visual arts, affiliating any and all the others. This claim in no way affects its quality as an art.

Its third claim is that it is not an imitative art, being independent of the representation of natural forms, and therefore, like music, an artificial art, based upon fundamental underlying laws of the cosmos, as interpreted by the mind of man. This claim must be substantiated by comprehension of those elemental laws, and as in nature, development in accordance with those laws creates manifest order.

Order lies at the basis of architectural expression, and a conformity to order at once creates satisfactory expression in architecture and in music.

The indication of permanence and stability in architecture is desirable. It is, to use the popular definitions, not a static state of rest, not a dynamic state of movement. It therefore ignores the whirls of star dust, and uses the geometric solids of crystallization. Order of a fundamental character therefore at once appears in architecture, and the law of gravitation causes heavier solids to underlie lighter solids, and the element of composition of the assembling of solids follows, and relative proportions receive attention, and art begins, i.e., the selection and arrangement of related factors of definite utilitarian purposes.

Order and design are synonyms. Man begins to design, respecting elemental laws in the process, and, as in nature, the multiple normal development of order creates interest and mental satisfaction, i.e., beauty, and it appears in architecture. Disorder, from violence or explosion, or from disintegration and decay, cancel beauty. Especially is dynamic energy in antagonism to a serene expression in architecture.

Architecture is constructed, and articulated, i.e., built of pieces, and for centuries acknowledged that condition. Its factors were few,—the enclosing wall, the column, the lintel, the beam and the rafter, later the arch and its offspring, the vault and the dome and the hemicycle. The simplest arrangements of these factors constituted the design, i.e., the repetition of identical units, alternation of units, and finally ratios, seldom of more than three units. Design was simple, suited in scale and function to the size of man, and the essential factors of design were present.

Expansion was usually lateral, and therefore stable in appearance. Vertical expansion was confined to towers for observation or for transmitting information by sight or by sound. To this point architecture was certainly *raisonné*, and the logical design of its structure was accented by mouldings, by color, and by carving and sculpture, its joints being announced, its interstices enriched.

Different materials, different functions in far separated lands, created from the factors local individual expression, and so-called styles. Each one of these was modern at the time, for a time, and then became a tradition, but all were architecture *raisonné* for the time, and individual in character locally, but universal in character as to their regard for the elemental laws of statics, and none were carried to excess, for the materials used did not permit excess.

With the elaboration of decoration, orderly within its limitations, pattern appeared upon the surface, and so invaded it that it became an integral part of the large design, and at times wholly invaded it, but most subtle beauties of detail occurred. As nations became closer in their relations, imitation of designs exotic in character were grafted upon local types, and the designs from afar were applied as patterns, as *trabected* architecture of the Greek was applied as a pattern upon the arcade of the Renaissance façades. Medievalism, simple at first, finally is clogged by pattern. Naturally, purists arise and architectural formalists and logicians, and finally two opposing forces are at war, the so-called Traditionalist and the so-called Modern, the Conservative and the Radical.

Radical—what folly, absolute and utter folly! I was asked by a set of fellows who were in the English philosophical department in Harvard, to have a talk with them. I said "What do you want me to talk about?" and they replied, "What is an education."

"How much time have you got?"

"Ten days."

"Well, if I can't do it in ten days, I never can do it."

I went that night. There was a good fire and they loaded up my pipe. It was good tobacco and I was very comfortable in a large armchair.

I said, "Men, you have given me a good deal of a contract." But I found it wasn't any at all—it was the simplest thing possible to answer. No matter where you take it up—high finance, arts, sciences or any other thing, it is answered in one word. What is an educa-

tion? Altruism. That is the whole answer—to find the other man's point of view, to compare it with your own, and find the greatest common divisor. That is what we are doing if we are sane in what we are doing in architecture. It doesn't require a shower of words. It doesn't require an invective.

If certain men have certain ideas which are far different from your ideas, and you both like the things you have, there must be a common ground on which you stand, and that common ground is that on which the whole body can build.

The radical or innovator had little to encourage him, as changes of conditions were gradual. Traditions were founded upon design induced by construction which, during the centuries, had changed but little.

Suddenly, rapidly, and in America, there appeared the elevator and the steel frame in partnership. The exquisite stone structure of Gothic Cathedrals became unnecessary, as did masonry domes, and walls. Architecture logically could have become grillage and glass. Appearance of stability became merely a concession to custom, to tradition.

Therefore in these modernistic things they assume they haven't got tradition behind them when they build their buildings. For heaven's sake, what is the wall? They don't need it. The wall is smeared with tradition.

Building laws, creating at least some order, were now confined to matters of fireproofing upon the one hand, and light and air upon the other. Design, as assisted by the laws of the City of Paris from the time of Louis XIV, was obsolete. Everything was obsolete excepting the possibilities of steel. This, protected by a non-conducting clothing, is the entire stock in trade of the so-called modern tendency in architecture unless some allegiance to tradition is recognized.

The modernist is between two stools. If his architecture is *raisonné* to the limit, it eschews the arch, the vault, the dome, and can eschew surface, and is not bound by those designating lines of stability, the vertical and horizontal. Disorder is defended by logic, because it is possible, and excess and license is the natural result. It is absurd to negative new possibilities and it is equally absurd to discard past attainments, often new in their time, if they are still of value. Merit is not evinced by chronology.

The hope of reasonableness in architecture *raisonné* is control of excess. Consider the testimony of the past: religious architecture controlled by universal similarity of function; local expression controlled by local materials

and tradition, producing acknowledged styles; heterogeneous adjacent building controlled by laws in regard to height of buildings, and finally our own zoning laws, which by control has created effective terraced high towers, and saved a harlequinade of shapes.

But there remains the final control of the architect himself, and that is but little if any different from the action of the architect for centuries. He deals with purpose and satisfies it. He erects his structures of materials which form geometric solids, and he studies and controls the arrangement and relation of those solids with orderly design, and he accents and embellishes those solids and surfaces with orderly pattern, creating tone values. Traditional forms are not inimical if they are subordinates and not used in excess.

The decorative moulding is to accent the joints, because otherwise you don't define the structure. Bertram Goodhue, not more than a month before his death, wrote me a letter in which he said that he had almost come to the conclusion that architecture needed very few mouldings, and that it consisted of masses well proportioned with the addition of architectonic sculpture. I wrote him that mouldings were honorable things, but you didn't, of course, want to put five "honorable" before a very insignificant man.

I was shown an admirable mass of terrace building. It had nothing but walls and the windows, and of course if the architect had been logical, his windows wouldn't have been over each other because there was one room which was off center in the plan. There is an idea of balancing cause and effect, and sometimes it is much more important to have the window look right on the outside than have the center of the room on the inside. But if you are going to be consistently *raisonné*, you are told to have the sincerity of showing everything.

Probably nothing is so little welcomed as the gratuitous forcing of emotions upon an observer, yet architecture has the power of creating aspiration by height, nobility by mass, stability by lateral extension, any one of which can be enhanced by associated detail. But the large emotions, like great themes in music, demand simplicity of treatment, and the details careful association with such treatment.

Dominance only by itself can be crude, details overdone or ineffective. It has been and is characteristic of beginnings that they are incompetent and only reach the fine skill of accomplished art by degrees, and that excess long precedes sanity. Impressionism, Cubism, L'Art Nouveau, each have had expression

without manners, courtesies or finesse; each has left a modicum of value, and faded away. So-called modernism is going through the same phases, and it is a significant fact that the best in all these types resembles work of the past.

The impressionists recall Giotto; the cubist resembles Egypt, L'Art Nouveau at times is Greek; i. e., the best in each resembles simple work of the past. It has been reserved for the so-called modernists to be irritated at any resemblance to anything that has calm, and to adore excess in every direction, to be shapeless, crude, eliminated in detail to nothingness, explosive in detail to chaos and to create sensation with the slapstick and the bludgeon. It may change its methods, but when it does it will necessarily have in it traditions of sound previous methods, with which at present it is in arms. It is at present at times infantile, and often callow, and has growing pains. Occasionally it reaches a serious adult stage. Therefore Hope is struggling at the bottom of the open Pandora's box.

Emerson remarked, "Why so hot, little man?" (*Laughter.*)

The whole population—laymen, architects, or anybody else in the world,—doesn't need to have an obelisk explained. They like it. They pay no attention to it if it is a thermometer on a mantelpiece, but when it has a 700-foot base, a pyramid base I should say, why then it is compelling. It is just the same geometric solid, large or small. It is merely impressive by size.

No man has to explain an obelisk. It is a simple solid, as is the cube, the sphere. Then you begin to relate solids. Then you have unity, and you are getting unity in some of the big buildings. Then you begin to deal with the factors that can give you symbolism, emotion, tradition, if you please.

Tradition is a thing that we are proud of, if we have a good one. The tradition of the gibel we would blot out. And at last you have got to deal with factors just as a juggler deals with a tennis ball, a croquet ball, and a cannon ball, and keep them going and still keep control, and it is for the architect to have that control; and if he limits himself in the control that has two factors instead of three, or one instead of three, he hasn't done a highly developed piece of work. It is the lack of accomplishment, not the mere attitude of mind, that appears in so-called modernistic works. If we are going toward that accomplishment, well and good.

This is a most unfortunate city for the modernist, this City of Washington. It is

acknowledged to be one of the most beautiful cities in the world. Do you wish high buildings stuck around, like very handsome asparagus sprouts, all over the city, even if they be handsome ones, some of them floriated very beautifully?

They are the product of the elevator and the steel frame, justifiable in New York and magnificently done in certain parts of Chicago. Some day the law of San Gimignano, which took down its towers, will begin to be applied from economic and aesthetic reasons because of the wrong placing of perhaps the right thing.

What I wish to say is this: As you are going through the City of Washington, consider whether the buildings are good or not. Note the consistency of L'Enfant's idea; go out and see the model in the Library and see what that has produced, and then go back to your offices with the apotheosis of the possibility of no order except the order of utilitarian steel structure. Look at these things and see if you can form anything that will have regard for the whole city, and for the effect of the whole city, that won't have in it the order of traditional simplicity, sobriety, and the gentlemanly beau geste—if nothing else, of consideration for the whole and for your neighbor. (*Applause.*)

CHAIRMAN LA BEAUME. Mr. Walker has well said that the object of this discussion is to reach finally a common ground between the modernists and the traditionalist; to find the core or center upon which we can all stand united.

The difficulty will be great. The committee, I presume, realized the impracticability of treating so vague and involved subject as this in a single session. It welcomes discussion from the floor, however, in order that the whole situation, the whole nebulous and difficult problem before us, may tend toward clarification. We really want to reach some common meeting of minds on this whole subject, and any contributions from the floor will be more than welcomed in the interest of what Mr. Walker has called education.

MR. JOHN G. HOWARD. Unfortunately I missed a part of the discussion this morning. When somebody asked me if I would not speak on this subject, I replied that I had little to add to what most of the speakers scheduled were likely to say, as I have always been a modernist myself. This remark was received with a loud laugh, the reason for which may be left to the imagination.

Of course I was brought up in the traditional way—Mr. Walker was one of my first

teachers—and I believe, as he does, that beauty is the true objective in architecture as in all the arts, whether we range ourselves among the traditionalists or among the modernists.

Architecture is a language, a means of expression. Our native language runs far back into the past, and we couldn't, if we desired, alienate it from its past. We speak English words, but what is the ancestry of those English words? Many of them are Saxon, some are Grecian, and I dare say a few of them are Egyptian in their origin. Yet it is the English language—a living tongue because it incorporates in itself the new means of expression characteristic of each successive age.

Is not that what we are trying to do in architecture? We can't throw away the way in which we put things together. We can't throw away tradition in any thoroughgoing sense except as we substitute for it something that fits the new case better—something that is indefinable in advance, since it is a thing of the future; a mystery to which we are seeking to give concrete form.

The important thing, it seems to me, is the spirit in which design is produced. The great design is certainly not going to be made in an archaeological frame of mind, even when one is, for special reasons, working more or less stylistically. The great design, the creative design, is the product of an open mind, free from prejudice against either old or new merely because it is either old or new.

Let us use tradition for what it has to offer us, that fits the case, without setting it up as superior merely because it is tradition. When traditional forms no longer fit, and are no longer expressive, find new forms for the new problem. But let beauty be always the criterion of excellence, always the goal. (*Applause.*)

MR. HARRY F. CUNNINGHAM. Ordinarily I agree with everything Dr. Walker says. However, when he says that beauty is not necessary to mankind, I disagree. I think it was Plato who said that architecture was not one of the fine arts but a human necessity. I agree with that, and thereby disagree with Dr. Walker.

As one who endeavors to be a disciple of Bertram Goodhue and an admirer of Magonigle and of Ralph Walker, who speaks this afternoon, I believe strongly in the effort to develop a reasonable contemporary architecture. I do not, however, agree in any measure with the effort to be radically "modern."

Nobody ever knew more about tradition than Goodhue did, and nobody was ever more consistently contemporary than he was. You cannot find anything in his Capitol, for instance, that is copied, but you can find in his building an echo of every good period the world ever knew. He was contemporary, but he built up his contemporary qualities on all the traditions of all times.

You can hire a man to span a void, to support a load, or to prevent extraneous matter from falling into a hole, but only a full knowledge of all the culture of all the centuries can make an artist. (*Applause.*)

CHAIRMAN LA BEAUME. Gentlemen, I announced a moment ago that opportunity would be given at this time to anyone who felt it impossible to contain himself further. There will be a continuation, however, of this discussion promptly at two-thirty o'clock, the speakers being Mr. Earl H. Reed, Jr., of Chicago; Mr. Ralph T. Walker of New York and Mr. Everett V. Meeks of New York. We hope to have a full attendance, and we hope to make some headway along the difficult and stormy path which we have elected ourselves to pursue.

The meeting adjourned at one forty-five o'clock.

May Twenty-first—Luncheon Session

The joint luncheon of the Institute and the Producers' Council, under the auspices of The American Institute of Architects, was held in the Chinese Room of the Mayflower Hotel at two o'clock, Mr. LeRoy E. Kern presiding.

CHAIRMAN KERN. It may seem rather strange that the principal speaker at this meeting is a producer, but he has assured me that what he has to say will tie in with the spirit of the

meeting this afternoon. I have not read what he proposes to say. This is one case where the Producers' Council did not submit its material to the Structural Service Department, so I do not know whether he has misrepresented the facts to me or not. However, I do not believe that he has misrepresented anything.

Gentlemen, I introduce Mr. F. S. Laurence, Executive Secretary of the Producers' Council.

THE DEVELOPMENT OF MATERIALS FOR FUTURE NEEDS IN DESIGN

ADDRESS OF F. S. LAURENCE

Being an outsider, being what good churchmen call "one of the laity," I find myself in the position of Mark Twain when he was asked to give his views on Heaven and Hell. He replied that he didn't wish to express any opinion as he had friends in both places.

I am somewhat in the same predicament. I have many friends in the camp of those who would hold fast to precedent and tradition. I have many friends among you who are out-and-out modernists. I can even think of some Bolsheviks.

Quite apart from that is the fact that I am not an architect. Consequently I am *not* equipped fittingly to be a partisan, and there is the element of propriety to be considered in talking about an art to a body of professional men at whose feet I should humbly sit rather than presume to instruct.

At the same time we are in a position today when all moorings seem to have been cut or be in the process of cutting. We are afloat on a tide which is taking us somewhere, just where we do not as yet know. The night before last

I sat in a movie witnessing a very fanciful picture of the French Revolution. I could not help thinking that there was to some degree a parallel, and perhaps a justification, for the voices of obscure "sans culottes" like myself to rise up and say something in the general chaos, which may help to polarize thought and point to at least one thing which has not heretofore figured in the scheme of things but which must be reckoned with hereafter.

In 1793, it was the thought, welfare, hopes and aspirations of the common people in conducting the affairs of state. In 1930 it is the part which the producers of material must play in helping to fashion the architecture of the future.

Toward this union of the directive genius of the architect with the creative power of the manufacturer things have been steadily progressing since the Producers' Council became a body affiliated with the American Institute of Architects.

Last year here in Washington, and again last November in Memphis, the keynote of the

luncheon addresses by representatives of our Council to your body was the maintenance of the architects' leadership in the construction field. This time, if I mistake not, that subject is the keynote of the Institute convention. And just because the subject of today's Institute sessions ties in so closely with the question of your maintaining the leadership of your profession, I urged that all Council members make a point of attending this morning's session, and we adjourned early for that purpose.

Today I am privileged to speak here on a point in that leadership of your profession which was not brought forward in the thoughts and suggestions of our previous speakers on that subject.

I refer to your guidance of manufacturers of building materials in this country in shaping their future production intelligently and sufficiently with respect to your coming needs in design; sufficiently with respect not only to construction but to the aesthetic results which are, after all, the prime reason why an architect, and not simply an engineer's or builder's, service is necessary in planning our buildings, if our architecture is to mean anything.

You gentlemen, in the end, work with materials, not simply with your pencil on the drafting board. Your work is not finished until it stands embodied in brick, stone, concrete and other mediums more or less rigid and inflexible to change in the process of such embodiment. You cannot erase as the building goes up. You cannot vary the texture, the tone and the shade as you may with your pencil on the paper which covers your drafting board; still less your mass, proportion and your plan. Your finished work must meet the cruel test of standing to all men's sight as you conceive it on the drafting board and with the materials at your hand when the owner says "Go!" and the contract is signed. The significance of its final result rests in great measure also upon the sense of fitness of medium, in its natural characteristics, and in your choice of this in relation to the organic fact of structure and of function.

If the present spirit of revolt in art and architecture means anything, it means that the day of sham is past, that somewhere beneath all the excesses and brutalities with which "modernistic" art and architecture may be justly charged, there is stirring the desire for sincerity, for simple and direct expression of the facts of life and of human needs in this day as they are, materially and spiritually.

Were it a case of architecture alone among all the arts, I might, as a mere layman, well hesitate to postulate anything of the kind before a group at whose feet I should, as I said before, simply sit and listen. But when the same tendency, the same trouble, if you like to call it that, is to be observed in all our other arts—our sculpture, our painting, our drama, our music and even our very social life—am I outside my sphere as a mere layman in venturing an interpretation?

If so, I feel comforted in what I was privileged to listen to in the ball room this morning and a few nights ago at the Architectural League in New York. Speaking there, an eminent member of your own profession, Mr. Frank Lloyd Wright, said in discussing this subject: "We are prone to mistake the abuse of a thing for the thing itself."

I think that was a very profound and penetrating observation upon certain modern tendencies. It followed on a description by Mr. Ralph Walker of the very extreme aberrations of the modernistic in architecture which he observed in Europe in a tour from which he had just returned.

Well, what has it to do with the subject upon which you have been indulgent enough to come here and hear me talk? Simply this: change, whether we like it or not, is on the horizon, all around, in all our life. Nothing is static in this life of ours, least of all, art.

Now if architecture is to experience great and unknown changes, or at all events very definite modifications, so also, eventually, must the materials which embody it suffer change or modification. It is not my province to say how, but it is my province to ask whether the manufacturers who produce those materials are to be left to guess at what those changes may be.

I said a moment ago that the materials with which you, as architects, must work are to a large degree inflexible, or at any rate their characteristics cannot be modified as the building goes up. Nor can they be modified even between the preliminary sketch on your drawing board and the zero hour when the owner says "go." At any rate, very few of them.

Research, test, long-sustained experiment, and above all intelligent conception and prevision, must precede those qualities in the appearance, as well as the endurance, of the mediums you will wish to use if you are to have them as you want them when the time arrives to use them.

Are we manufacturers, not ourselves trained architects and not competent to tell what lies in the lap of the future in this country's architecture, to be left to guess at this as we may, or can we look confidently to the architectural profession to come forward and point out to us, in our various industries, where architecture is heading and in what direction specifically we had best spend our funds for research in order to give you what you want and will need five years or more hence?

Here, gentlemen, seems to me a big work for the American Institute of Architects to do. Here, fellow members of the Producers' Council, is a big question for you—to realize the necessity, the great fundamental importance and business consequence to you, of closely studying the trends and possible developments in architectural design. Our industries generally have been built upon the evidence of what *has been* in architecture and what *is* in architecture now. Vast sums have been expended in research to develop and perfect materials capable of expressing *what has been* and what *is* in architectural design, now.

What of the morrow? The question is of even more consequence to the architect in his jealous regard for those ideals which he cherishes as an artist. Are you, who wish to write your names down as the authors of buildings of which in the future you will be proud, content to be caught napping when some splendid conception is brought to you, in the course of rapidly changing social and economic conditions, for want of the vehicles which would give this its fullest measure of success and significance?

Members of the Council here know better, perhaps, than our friends of the profession what research costs—what it means in the fierce stress of competition to set aside money which can bring in no immediate return, no immediate dollars with which to meet Saturday's factory payroll—what it means to embark on such expenditure with no definite prospect that the thing produced will in the end "ring the bell" with the architect. As I contemplate the large sums our members have spent and are spending in research work, I marvel at the courage, the faith and daring displayed by them in the absence of any organized or otherwise adequate guidance from the architectural profession in this effort.

And I say this not in criticism of the profession. We have all of us, architects and manufacturers alike, been prone to assume that architectural needs can be met on the basis of what *has been* and what *is* in architectural de-

sign, and by perfecting that. That is why I believe this convention of the Institute, apart from the important question to be discussed by you this evening, will prove the most important in the whole run of Institute meetings held so far, and of equal importance to us manufacturers.

I can only guess how much you may agree or disagree with me, but I fancy I can see in the back of your minds, if you agree, the question: "Well, how to go about it? What do you wish us to do?"

The question is easier asked than answered. Appoint a committee? Joint committee action takes men's time. At best, committee views may prove to be but individual views. I believe you have committees of the Institute concerned with allied arts—sculpture, painting and the individual crafts. In no disparagement of the importance of these related arts, are we presumptuous in suggesting that your fostering guidance of the materials and workmanship which embody the ideals of *your own* art is of vastly more consequence to you than coordination in those related arts which embellish it as accessories?

I set out, however, to answer a question. In general terms I might do so by saying: "Encourage and keep up our Producers' Council affiliation." It seems the door through which organized guidance may be worked out in some concrete and definite plan, perhaps by extending and strengthening your splendid Structural Service Department so that it may cover more fully the aesthetic as well as the more practical benefits it was designed to promote, in Institute contact with producers. Perhaps your special or some other committee could cooperate with the Structural Service Department, which is already carrying a heavy load of work and carrying it magnificently, in our view as manufacturers.

Individually, I am convinced, you can all do much in closer contact with representatives of our individual industries qualified to discuss such things with you. The general contact you have through the Council enables you to know or find out who these may be. Write to me in New York and I will be glad to assist in this if I can.

Write me also any suggestions or views you may have relating to desirable experiment, research or development in any of the lines of work covered by our membership and I will circulate your suggestions to our members or those immediately concerned. It may be that in some cases short courses of study in the fundamentals of architecture can be

arranged with some of our university schools which will give our research engineers and service men a better comprehension of your problems and of what may be shaping itself in your practise of design and the architecture of the future. I understand the Society of Illuminating Engineers or some such body in the electrical industry have already arranged such a course with Columbia for the members of that body. I am sure the other industries represented in the Producers' Council will be no less keen to profit by the opportunity to give you better service in this way.

There are ways, I am sure, in which this big fundamental need can be met if we can get together on the problem. It may seem to many here, and especially among the producers, that I am touching a phase of cooperation which, after all, concerns only a limited range of industries in our membership—those concerned only with exterior facing materials and interior decorative materials, and that the poor pipe manufacturer is left entirely out of it.

I am not so sure of that. Mr. Walker, in his address at the League in New York the other evening, alluded to the architecture he saw abroad as largely "gas pipe architecture." Almost all the exterior decoration was gas pipe railings on balconies, row on row, in serried emphasis of horizontals. Think what that may mean to the gas pipe manufacturers in Germany! Illumination today is chiefly electrical! A new market replacing one gone dead with Victorian antimacassars!

I don't know that we're headed in any way for gas pipe decoration in America. God forbid, if what Mr. Walker says is true. But look out that the gas pipe doesn't get you. It has already gone into furniture.

Similarly with galvanized iron. Has it ever struck you, and particularly the manufacturers, that, divorced from garbage pail association, there is a material beautifully decorative in its soft grey coloring and interesting crystalline texture!

It will not be found among the effects of Louis Seize, of Italian Renaissance, of Gothic, or of Greek. They didn't galvanize iron in those days. But I found a ceiling made of it, or apparently made of it, in one of the modernistic interiors of the Lord and Taylor modernistic show in New York a couple of years ago. Probably, from traditional habit, it was a fake—plaster, painted. But it looked like galvanized iron and it was beautiful in its relation.

I know another instance in which another material, popular heretofore for cow barns and sheds, has suddenly been discovered to be beautiful and has been used unadorned for the decoration of milady's boudoir in a house originally done, by the way, by McKim, Mead & White! (It was an alteration by another architect.)

Now, if architects in America are going to run amuck and do these things, is it safe for the profession to sit back and let manufacturers run amuck in developing an interest in such effects or other effects envisioned by pure guesswork on their part?

Isn't informed leadership of manufacturing industry better, and a big ennobling task for the American Institute of Architects to address itself to? And doesn't it bear in the end very vitally on the maintenance of your profession's leadership with the public and generally? The Metropolitan Museum in New York has done a great thing in this way for the trades concerned chiefly with interior decoration and decorative accessories.

Is there not the same field for guiding the development of exterior materials and all interior materials whose accommodation as the part of the structure eventually finds its reflection in the treatment of exterior design—of the *architecture* of the building—its mass, proportion, silhouette, fenestration?

Stone, brick, terra cotta, concrete, iron, steel and other commercially made materials and appliances cry aloud for your leadership and a better knowledge of where they may best fit into the future of your design and how they may be made more beautiful as well as useful.

Can we count on you to study our problems in this production, not alone for our frankly admitted selfish need but for the sanity, the beauty and the enduring merit of the architecture of the future? (*Applause.*)

CHAIRMAN KERN. I regret that we were so late starting luncheon that the time is practically up and there are only a few minutes left before we must adjourn for the afternoon session. Before adjourning, though, I wish to call the attention, especially of the architects here, to the two exhibits of the Building Congress Movement. They are in the corridor. You will find them very interesting, and you will find information there that will be of value to you.

The Congress Movement is somewhat simi-

lar to the contact between the architect and the producer and is accomplishing similar results.

I would like to ask any of the architects here to express themselves or give suggestions as to how the thoughts embodied in Mr. Laurence's paper might be put into effect.

MR. ROBERT D. KOHN. I am sure that the architects present agree with me that thanks is due to Mr. Laurence for this admirable address. It is more than that—it is a challenge to all of us. Here we have this infant, the Producers' Council. Most of us felt patronizingly towards the Producers' Council, and they have shown us that they are not to be patronized, and are challenging us to meet the ideas that they have evolved. Mr. Laurence has been entirely too modest regarding the leadership of the architects. I appreciate immensely what he said.

MR. J. MONROE HEWLETT. I fully agree with what has been said about Mr. Laurence's comprehensive statement of what this associa-

tion means. There is only one point on which I should most modestly venture criticism of what Mr. Laurence said, and that is his reference to what we call the allied arts as something more or less extraneous to architecture.

The attitude of the Institute is very definitely—and under Mr. Medary's administration that attitude was emphasized—to the effect that these arts, which we call allied arts, are the sum and substance of architecture; that they are integrally a part of architecture, and that arranging and bringing about proper relations between the examples of these arts is one of the highest functions of the architect.

Therefore, I think we can wholeheartedly pledge to Mr. Laurence the support that he asks for in this stupendous task of eliminating the unworthy thing, the dishonest thing, the indecent thing, that is now so common in the exploitation of various materials which are neither frank, beautiful nor grand. (*Applause.*)

The Luncheon adjourned at two-thirty o'clock.

May Twenty-first—Afternoon Session

The meeting convened at two forty-five o'clock, Chairman La Beume presiding.

CHAIRMAN LA BEAUME. Will the meeting now come to order? We will now resume this morning's discussion, and we should like to have the concentrated attention of the membership, and a certain amount of acceleration on the part of our authorized and invited speakers, because intimations have come to the chair that the discussion of this morning has aroused sentiments of one kind or other in the breasts of certain uninvited individuals and, of course, we want to give them an opportunity to express their emotions, whatever they may be.

Now, ladies and gentlemen, it is my great pleasure to introduce Mr. Earl H. Reed, Jr., of Chicago, who will resume the discussion and speak from his own and Chicago's point of view.

MR. REED. Chicago, at World's Fair time, 1893, presented a scene of extraordinary chaos. How bewildering it must have appeared to the multitudes who came—the overgrown village, sprawling and uncouth, with its miraculous young skyscrapers where the river entered the Lake and to the south on its shore the White City, calm, ordered, coldly classical and alien.

In the light of the years which have elapsed since then, I now see that Chicago was more beautiful by the river where she was herself than when in Columbian guise, and that the Tacoma, the Monadnock and the rest were

vital and full of promise for American architecture. That White City, outwardly so lovely, laid upon us the withering hand of dead ages. It brought in its wake a hopeless desire to solve American problems in the forms of Greece, Rome or what-not—a melange of historical reference unparalleled in art history.

To Louis H. Sullivan and his band of the forlorn hope, mostly Midwesterners, belongs by right of devotion and sacrifice to an ideal, the eternal credit for having kept alight the flame of vitality of American architecture in the face of blasts of scorn during the dreary years which followed. I, like the rest, was blinded by the dazzling whiteness of the Fair. Nevertheless, I still hold in memory the imprint made on a childish mind by the glory of the Transportation Building portal. With lovely plaster surfaces painted by the great nonconformist in the colors of the sunset, it was the only structure in that imposing group which was expressively designed for its purpose,—a defiant echo of the great happenings in the streets of the town outside the gates.

Let us pay our respects also to the American engineers, structural and mechanical, of these years before the World War, for whom no task was too difficult. For they, at least, labored harmoniously in rhythm with the times, perfecting a technique far beyond the abilities or the comprehension of the architects of that period.

If the cult of classicism demanded that a seven-foot extension of stone cornice be sustained high above the street, steel means were found and the thing was done. Nor were the mechanics of elevators, lighting, heating, ventilation and sanitation behind in progress. The really great thinkers in architecture were either entirely neglected or given the little things to do by a public which was charmed by classicism. Truth was overcome and falsity triumphed.

But the peace after the World War, bitterly disappointing in so many ways, at least seems to have cleared clouded visions of men concerned with architecture. The Chicago Tribune competition, cast as a hero in a stupendous melodrama, resulted in the production of a series of designs which have profoundly affected American architecture. Notable among these was Saarinen's second prize project which reaffirmed Sullivan's principles in no uncertain terms. It would be difficult to overestimate the favorable influence of this great competition. Courageous efforts were soon instituted on all sides to attain the goals of vitality and timeliness; emphasis was laid at last upon usefulness, structure and mass, and insipid historical detail was cast aside.

Sullivan ideals of form and function, perhaps, as expressed in the achievements of such men of genius as Frank L. Wright, fired the minds of a numerous group of continental designers sickened by tradition. These men in turn developed a movement now popularly known as modernism and exported it to America under foreign trade-marks. Native and independent influences such as Bertram Goodhue's, difficult to appraise but potent, can not be forgotten in this connection.

Moreover, as one who has had some contact with education, I can testify to the extreme sensibility of students to these new things and to the development of a skill of application by them which has undoubtedly affected contemporary tendencies. The schools have been literally dragged into modernism by the irresistible desires of the younger generation.

The Middle West, and Chicago in particular, with flair for innovation, has reacted to these forces with promptitude and enthusiasm. During the past six years a notable series of buildings has appeared in our streets which have received instant recognition as landmarks in American architecture. Nothing approaching them has been produced there since pre-Columbian Exposition days. I refer, of course, to the work of Holabird and Root,

able successors and sons of two of Chicago's eminent architects of that earlier brilliant period.

These suave structures, usually in stone, are carefully studied, comely in appearance and erected with a speed and finished technique which astounds. Their individual style is the result of a combination of design skill with profound knowledge of the lore of architecture. But most essential of all, these buildings are so well planned that they take and hold their places most naturally in the modern economical scene.

The Palmolive, the Board of Trade, the Daily News—just awarded the Chicago Chapter's gold medal; 700 Michigan Avenue, Saks and 333, to name a few only, have, as an eminent Eastern architect remarked awhile back, literally changed the aspect of our city in a short space of time. The boundless energy of Chicago and its inner beauty, so often obscured, have been embodied in these buildings for all to see as has also the American commercial spirit in its finest aspect.

And there are a number of other designers, too, both in Detroit and my own city, who are engaged in the production of vital buildings. Interest in architecture in the Middle West is keen, and a knowing and sympathetic public has been created which not only will approve of but will pay for buildings of advanced type—a hopeful sign of the times.

At the threshold of another World's Fair, this time commemorating a Century of Progress, I am struck by the violence of the contrast offered between it and its predecessor. All concerned, I think, in the design of the Exposition which will mark the brief 100 years of Chicago's life, are directing all their energies to make its forms fully and freely expressive of its purpose without regard to historic style. And another Transport Building, contributed by the Chicago members of the Architectural Commission, is now about to be built which will, in my estimation, be expressively beautiful, of vivid contemporary character, and this time in harmony with the Exposition and the city.

So great is the acceleration of the times and so hopeful is its present spirit, that soon surely it can be said with such crushing truth, that our buildings are most beautiful in this incompleteness.

At the suggestion of Mr. Butler and those representatives of the Institute who have arranged this meeting, I have brought a number of slides which I would now like to show you. You can judge for yourselves whether

what I have said is true from your view, or not. (*Applause.*)

Mr. Reed then showed the slides, with explanatory comment, illustrating the course of architectural development in Middle Western cities, chiefly Chicago.

CHAIRMAN LA BEAUME. Ladies and gentlemen, I believe that we may, without offense to either faction, be grateful to Mr. Reed for this contribution of graphic representations of what modernism really means. Seeing is believing, or disbelieving, if I may be permitted by the modernists to modernize an old aphorism. Even the matrimonial agencies recognize the importance of the submission of photographs, and do not depend on mere verbal descriptions of what the candidate's qualities really are.

So I think we ought to be grateful to Mr. Reed, as we shall be grateful to Mr. Walker and Mr. Meeks for any illustration which may make it easier for us to comprehend what is in the minds of the designers of these buildings, and come to our own conclusions as to whether they have been successful or unsuccessful in expressing the yearnings which have prompted the execution of their designs.

It gives me great pleasure at this time to throw the session open for any comments which members may feel impelled to make as a result of this inspiring demonstration of Mr. Reed's. If there are no comments at this time, I shall be pleased to introduce the next speaker, Mr. Ralph T. Walker, of New York. (*Applause.*)

MR. WALKER. When Butler asked me to give this paper, he rather indicated that I was to be in the position of making myself a Roman Holiday; that I was to consider myself as the gentle lamb led to slaughter.

I want to say in the beginning that I haven't any real formula for modernism. In fact, I can't as clearly express my thoughts on it as Mr. Howe did this morning, and I don't mind saying that I am slightly at variance with him, showing that there is a divergence between some of us who consider ourselves modern, but to my mind we are setting forth on an adventure, the end of which we cannot see. These thoughts may seem confused. I frankly admit, as I said before, that I have no clear vision of the thing itself.

I hesitated whether or not to use the term "modernism" or to use the term "contemporary architecture," but to me one is as good as the other, and as I know that precedent appeals to the architect, there is more precedent for the use of modernism than for the

other, for as near as I can find out the term modernism has been used at all times to differentiate the contemporary mode from the historical styles that preceded it. Furthermore, modernism rolls more readily from the tongue and at the same time has a bite to it.

We should remember that a style is known and judged not by its beginnings but by its endings, when the case is closed and a fair judgment can be made. It is then named not by its creators nor by its critics, but by historians in whose hands the verdict must be left. We should also remember that there never has been a standard of measurement devised without chances of having a large percentage of errors.

In endeavoring to indicate something of what I understand by modernism, I am not in any way defending it against those of you to whom the very word is anathema. Naturally there is a group within the profession who are prepared to fight it to the death. Frankly, that does not interest me, for my acceptance and their opposition will neither aid nor prevent its accomplishment, which lies in other hands than our own, and they so far do not feel the necessity of any defense save from the old order which passes.

Now, I will tell a little story. Monday, one of the boys in my office asked me whether he could see me on Wednesday, today. I said, "No, I am going to be in Washington." Very pertly, he said, "What are you doing in Washington?" I said, "Don't you know I am giving a talk down there?" He said, "No, what are you talking about?" I said, "Modernism." He said, "Gosh, are you still talking about that?"

In passing I would offer my sincere respect for the work of those who like Richardson, McKim, White and Goodhue, did really create in the vocabularies of the past. Our architecture would be poorer but for their efforts. But to the pathfinders, those pioneers who sought an understanding of the time and who tried to write an architectural philosophy for its need, I offer my deep gratitude for their courage. They realized that the vocabulary was being enriched and enlarged, that new requirements and new conditions connoted the necessity of a change.

I personally admire, perhaps as much as the next man, because of a thoughtful study of their thought and its accomplishment, the clear, serene, logical beauty that belonged to the Greeks. I, too, admire the vigor and almost brutal effectiveness with which the Romans solved their many problems, and

while I am much more interested in the complexities of both Gothic and Oriental art and thought, the suavities of the Renaissance appeal as approaching the sophistication that is and shall be so much a part of our life.

The many changes in architectural fashion that are in evidence since the eighteenth century, when the spirit of Renaissance became attenuated and modern thought emerged to show the form that is prevailing today, displayed to my mind a dissatisfaction, an indication of unrest, a seeking after something more expressive of that thought. When Eastlake picturesqueness followed Greek and Gothic revivals which eventually led, after the Columbian Exposition, to a circus of all the known historical styles, the result necessarily was confusion—a lack of the logical evolution and a dissipation of effort that has made some of us realize that while the world of thought has shown a healthy growth, the only movement that architecture has shown has been one of circles without any definite relation to life about us, except in one important sense which I shall refer to later.

Modern life throughout the world seems to have this in common—that the trend of both the individual and society seems to be toward an advance from feeling to intelligence, from instinct to reason. So it would seem that our art effort, our architecture, must move to a somewhat similar goal. Cultural life is a struggle toward an intellectual understanding of life itself. If we can, then our viewpoint must be one of tolerance and without prejudice, so that the new problems may be given proper consideration in their intellectual relation to the needs that originate them.

This in no way negates a feeling for romance, if romance may be considered the joy of living, the liking for excellent food, fine wine, pleasant sounds, and fine craftsmanship. It is perfectly obvious that a trained intelligence, a wide experience, aids in appreciating such romance. It does preclude, however, the romantic where sentimental appreciation takes the place of the actual. Such, for example, is the appreciation of Rafael's Sistine Madonna, a wretched picture greatly admired sentimentally.

The architect is primarily a designer of buildings, buildings designed to meet human needs of shelter, use or memory. He has first to solve those needs, and secondly to enclose them. It may be heresy to some of you when I say that those two requirements are more important than the attainment of beauty. The spirit of beauty is a full realiza-

tion of the creator's experience and comes always as an individual expression of life. Beauty can never be imitative, because even if successful, all that is accomplished is a quantitative increase lacking the quality that belongs to that which is imitated. It bears the same relation as reporting bears to literature.

To digress, true culture does not consist in merely knowing well the work of Ictinus, Phidias, Rembrandt and Beethoven, to pick a few well known names, but in more thoroughly understanding what Louis Sullivan thought or what Walter Gropius is doing in architecture; in understanding the sculpture of Mestrovic or the aims of a young sculptor like Freedlander, in comprehending the music of Stravinsky or in acknowledging from our own national viewpoint the compositions of Charles Ives and Carl Ruggles, names unknown to most of you, and in giving the painter the same reason for being that he had formerly. Culture is the appreciation of contemporary and indigenous creation and its relation to life, and when we realize this, we shall actually attain one.

I believe in the architect doing architecture, and not the engineer. The architect should have a more all-around comprehension of the human needs of society, and is not so inclined to be single-minded. It is his broadness which makes possible the expression of the human over the material, for a continuing fallacy is that structure is the reason for architecture.

We have been taught that the plan is the generator of design; that when it is most orderly, it therefore approaches greatness. Actually the human need is the generator which, faultily expressed through lack of understanding of the problem, makes most plans inadequate. The plan breeds order only insofar as the human need is understood and expressed. It is not a matter of abstraction or rhythm, it is not the work of a mathematician, but of a humanist. It is not an object necessarily of beauty in itself. The relation of wall to space have ever changed their proportions and will continue to do so as structural means change.

The plan is provincial in that the human needs of the problem are apt to be more local than universal.

The primary business of architecture is not to establish emotional relationship by means of material, but first enclose and house the body and then to afford escape for the spirit through the mind. It is perfectly obvious

that were there no utilitarian and mental need, there would be no architecture.

Its aspiration should be to express space and the lack of enclosure within the enclosing mass. Architecture should not be inert but an active principle, entirely lacking in all sense of the final and the complete, and other than expressing space we should endeavor to express timelessness of the moment for—"a sequence of time presupposes a sequence of space elements through which the eye is to wander from one to the next."

Structure has always been a limitation to man's mental aspirations. The Parthenon and Chartres Cathedral are great not because of the honesty of their construction (in spite of the limitations that were imposed because of structural difficulties), but mostly because they so well express the life and beauty that entered from the life about them. The Towers of Babel of the past have failed in the building not because of God-sent but because of structural confusion. The steel structure removes another of such limitations and helps bring realization closer to the envisioned ideal.

The Parthenon has no relation with life today. We have no need that it expresses. You will say immediately "What of the need of beauty?" I reply that we must seek a beauty that fits our need. And this is where I disagree with Mr. Howe.

I do not feel that we will have a new architecture because we have invented some new material or found new uses for old ones, nor because we have improved old tools and have made wonder-making machines, nor that because of them we must state the problem of architecture as being that of machine, because fundamentally the factors which we attribute to the machine—economy, efficiency and selectiveness—can be as justly attributed to a fine piece of sculpture, a painting, or to literature.

I would like to illustrate a point. While I was in Germany recently, I was shown a picture of the door of a bank vault. It was really a very beautiful piece of machinery. Alongside of it was a sketch of a lighting fixture that was made to look like the exterior mechanism of the door. In other words, it had a wheel, a time clock, and so on and so forth, out of glass. To my idea, that is very fake modernism. I can't see any reason because we use a machine why we must make things look like a machine.

Taking them as machinery factors, they are those of instruments of use which are a small part of the need to be expressed, are wholly

physical in their nature, utilitarian in their relationship, and utterly lacking in a sense of architecture. While they condition the building, they do so as has any instrument in the history of man.

Great architecture is at once materially or physically static, and again emotionally and intellectually mobile; static because of the necessarily inert nature of the materials employed in its structure, and mobile because of the time needed for its interest appreciation. Its spirit being human order, its intention being human unity, it is therefore more susceptible to evolution than it is to revolution—to rapid change only as is evident today when its expression lags behind the need or condition developed. The sense of relationship in it is that of human desire, the quantities are those of conception and perception.

The architects of this country have always had a colonial viewpoint. They, rather than engineers, developed the newest form of construction only to clothe it in the rags and tatters of yesterday. They have always been more interested in the past, leaving the prophets of this day that were among them unhonored and unsung, to have their works and thoughts come to us from foreign sources, and again our architects are looking to Germany, France and Holland for that which sprang from our own loins but has now the foreign touch of favor. And if you will look at those pictures that Reed showed you, you will easily realize that most of the modern architecture in Europe today is based on Louis Sullivan and Frank Lloyd Wright.

It so happens that the great advance that we have made is in our industrial buildings, our factories, our warehouses, and our office buildings. Here the problem has been stated again and again, experiment after experiment has kept thought in flux, and the results have at last indicated a future.

Meanwhile the home, with the best plan so far developed, remains cramped into conditions that pertained to dwellings on which there were window taxes. The problem of the exterior has never been solved with the same intelligence as the plan because the question of style has been determining, and architecture, instead of being indigenous, has had the flavor of Godey's "Lady Book."

Perhaps the great difficulty that is encountered in trying to build for the present is that scholarship is confused with creation.

The architect is not concerned with masterpieces. Probably the greatest hindrance to an indigenous art has been the desire on the part

of the artist to compete with the acknowledged works of the masters of the past. It has generally led, with rare exceptions, to imitation. The architect is concerned with native needs that are of the present; he must forget immortality and remember mortality. Perhaps the greatest attempt to create immortality in building was the pyramids, yet consider them today—empty, static, expressing most of all the death of an idea.

When the architect endeavors to recreate the immortality of the past he always fails, and you will readily accede that the Pennsylvania Station in New York City, for instance, can never be as fine in all its parts as its prototypes—the Roman baths. That which in spirit is lost can never be regained, and to my mind the modernists are correct when they consider a grain elevator of more importance than the Roman baths.

Without doubt, over this country spreads, as a tight coverlet, an older group of cultures, inherited, borrowed and lazily adhered to. Through this coverlet it is but barely possible for a younger and more native culture to grow without in some way conforming. The shame is not only in its being so, but that we are prideful of it.

Modernism in Europe is much more in evidence than here in this country. It is not only talked about but it is being done. I am offering this criticism of it with a full realization that any standard of measurement has its human error. It fails, in my estimation, in lack of appreciation of the modern temper.

Modernism in thought is best expressed to me as a question that needs no answer save another question. It means experimentation and rapidly changing viewpoints. The lesson the architect can learn from the automobile, the ship, and the aeroplane is that for those needs there has been no attempt at standardization—that the need was solved before the element of beauty was attained.

The problem of the building is stated for each person who thoughtfully builds one. The natural inertia of most designers makes it the contemporary standard for others because the architect is generally much more interested in yesterdays than in tomorrows, and he would rather be known as a scholar than as a creator. He tends to cramp all needs in to the same standard.

Let us bear in mind that perfection comes from change and not through the fixation of a standard. The fact that architecture is so readily standardized has the tendency to apparently fulfill itself and stultify further

thought and progress, and while standards are the result of logic, the statement of the problem will not be the same tomorrow and should therefore change to permit that further experimenting continue.

Europe has exalted the plumber, and the T-square and triangle are rampant. The right angle is the cross of the new European theology of architecture. The European architect is so engrossed with the two dimensions of Euclidian geometry and a theory of structure that he has ceased to produce architecture for human beings.

His guiding star is the engineer,—not the engineer of imagination but one who has replaced the old builders' rule of thumb methods by a rule of textbooks. This is peculiarly German, and the German idea is the European method. The human occupancy and its changing needs and aspects, not being capable of expression in a textbook, is forced to exist as it will or may in structural and intellectual incongruities.

The engineer being until lately almost wholly associated in architecture with the factory in which machines were given precedence over the worker, the machine expression of engineering has become the ideal, so that the house, the office, the hospital, the theatre, must in appearance resemble the factory, or if not the factory, the steamboat.

The new architecture of Europe is a reversal of thought in favor of American physical comfort expressed in a few words—function, maximum of light, hygiene, plain surfaces, genuineness of materials. These words are the credo of the European architect. The time is not far past when these very practical American ideas were scorned as being the death of beauty and culture, the daily bath evidently washing off some of the patina that has been so often confused with beauty.

Architecture should be considered as much from the mental reactions it creates as from the bodily satisfaction it renders. The physical side of architecture is always more readily solved, but no one gives serious thought to mental comfort. The modern architect should be much more a psychologist than an engineer, for the economies to be arrived at are human and not structural.

One of the mistakes that LeCorbusier and Gropius make is in trying to find an analogy between a means of transportation and the house. It can never be a perfect one in that the means of transportation has always been conceived of as transitory and lacking in permanence. The life of the horse and the ox

has been of short span, and the need of replacement has always been considered in their use.

This age-long experience of the temporary character of transportation has colored our modern use of the automobile where it has been carried to the extreme of a yearly replacement. The house, on the contrary, has always been considered as a permanent possession, to be added to or changed but basically fixed. To change this characteristic is going to require a much longer period of time and a much greater revolution in our habits.

The machine, to my mind, is not an invention of Frankenstein, but bears the same relation to our lives as does the old familiar hand tool. It, too, has the same limitations—the limits which the human mind can conceive. It, too, is possible of either great refinement and precision or a brutal austerity, just as willed. Mass production does not bear as much relation to the machine as it does to the more relatively homogenous demands of larger populations.

There has been mass production of a relative sort under the handicraft eras. Mass production is quantity production of one article for a demand. It does not necessarily mean standardization. Henry Ford learned one lesson of mass production and, then it is reported, spent \$125,000,000 at one time to learn another—that both the standards of comfort and appearance change and keep changing. The one remarkable thing about the mass production under modern conditions is not fixation but flexibility.

W. R. Wilenski in his book, "The Modern Movement in Art," says:

"I am convinced that all the most intelligent artists of western Europe in recent centuries have been tormented by this search for a justification of their work and a criterion of its value; and that almost all such artists have attempted to solve the problem by some consciously held idea of art; or, in other words, that in place of art justified by service to religion, they have sought to evolve an art justified by service to an idea of art itself."

In other words, art for art's sake, or again, art entirely divorced from all human needs. This of course leads to abstraction, and the modern architects of Europe, apparently disturbed by this very lack of apparent justification noted in the artists, also sought the abstract, and we have Oud of Holland making this statement:

"Architecture today knows nothing of terseness such as is realized in the rhythm and

balanced composition of mutually related and interdependent parts in which the changing of even the smallest detail is followed by a destruction of balance, Under the stress of circumstances, and through the broadening of the aesthetic outlook, a self-formative type of architecture is at last becoming possible, an architecture which makes no use of the other arts, but which in its constructive functionalism attains beauty."

Nothing, you will note, of the people who are the tenants to be. What of their manners and their mode of living—prisoners in cell blocks glaringly lacking in privacy, creatures of concrete tricked by geometry and a false view of the machine? Architecture as abstract as a theory of Einstein! Oud falls, as most of you do, into the error that concrete and glass make architecture; that if you use more concrete and bigger sheets of plate glass, you will achieve a new architecture, just as the Japanese schoolboys' ideal achieves a much more monumental architecture by adding more Greek Doric columns and more and more steps.

The European architect is also having a physical reaction from the proverbial bad taste of the aristocracy. His problems being social housing and monetary economy, he has set up an intellectual basis, mostly without human philosophy for his design, for as I mentioned, physical comfort has obtained to a degree that excludes all else.

Throughout all the new European architecture there is running a standardized expression, a standardization which is to my mind fake modernism, as the modern mind, which should be the controlling factor in design is, if anything, despite specialization, more diversified in its interests than this architecture would suggest. Contrary to most critical thought, standardization and the machine are not synonymous. Witness the village life of Europe throughout the ages.

It would seem perfectly obvious in this age that that which is most readily standardized or crystallized in thought carries within it the germ of its own decay. In fact, I sensed that some of the German architects believe that some new expression must be found or else their modern movement will become more stagnant in ideas than it has.

The great danger from any crystallized school of thought is that it is a blight upon creative effort. We are fortunate in emerging from just such a blight which swept over the western world with the Renaissance, when

imitation of classical thought became the ideal and creative effort ceased as a force.

The sorrowful thing to me is that with the influx of European books the profession here, about the time the European architects appreciate their uselessness, will start imitating this architectural vocabulary, with just as little true understanding as the European architect took over the American factory and the ideas of Frank Lloyd Wright.

The problem of the new age, one not only of social understanding but of imagination, not only of making people physically comfortable but mentally happy, will still be over the heads of most of the architectural profession.

I offer these thoughts, confused as they may be, for my great hope is that for modern architecture here may be found no real formula, there may develop no true school of thought; that each man may find his own brand, so to speak; that experimentation will continue in architecture as it is doing in other branches of thought. Certainly the experiments in modernism that most appeal to me are those which exist outside the formal schools.

It will be noticed that I have not referred to modern detail or its absence, to windows placed about corners, to any of the vocabulary that has crystallized into a precedent. I personally cannot see any real gain to be made in creative thought by merely substituting one precedent for another, one set of details for another; if that is all modern architecture is to be, in my opinion it will die.

But the great factor in architecture at present, whether we like it or not, is that some experimentation is taking place, and in that respect a gas pipe exalted from the area-way is more important than the Greek Doric order. What this age needs is the architect who sees his problem in relation to the present, who sees it creatively, and who can be scholarly within the limits of his own time. Then once more it will bear relation to that definition of Wotten's, "Well building consists of commodity, firmness and delight." (*Applause.*)

CHAIRMAN LA BAUME. Ladies and gentlemen, I believe we progress. I believe that in time our ideas may come to a gratifying and restful condition of clarification. The contributions which have been made this afternoon and this morning are each helpful in its own way, and I do believe that in the end we shall converge toward a point of common understanding.

It becomes now the pleasure of the Chairman to introduce the next speaker, Dean Meeks, of New Haven. (*Applause.*)

DEAN EVERETT V. MEEKS. It is naturally with a very real feeling of hesitation that one whose major effort is given to teaching appears before this convention of practising professionals to talk about architectural design and thus venture to discuss what seems almost the most vital element of their professional life. But, after all, the students of today are the architects of tomorrow, and it is about the architecture of tomorrow that our discussion this afternoon is hinging.

The very term "modernistic" suggests a lack of conviction; but I, for one, am fully convinced that there is a definite rationalized development in architectural forms taking place, leading to a true style in architecture, expressive not only of contemporary materials, methods of construction and function, but reflecting as well modern life, modern ideals and particularly latter-day conceptions of beauty of form.

The entire world of art today is facing the grave problem of what laymen, critics and artists alike are going to do about the contemporary movement in art. We architects are therefore forced to choose the attitude we are to assume, the path we are to follow, through the mazes of the multitudinous present-day isms of one nature or another. What, in other words, are we going to do about the tendency, as we see it becoming apparent, to design along modernistic lines? The immediate answer to this would seem to be of a negative nature. We are not going to stop it. Because in the first place we cannot, and in the second place, should we try, we should immediately find ourselves forfeiting the respect of eager, creative, progressive, young artistic minds; particularly if we pretend to shut our eyes to it. Or we can shut our eyes to modernism in architecture and say, in this field of human expression, and in this alone, let us acknowledge ourselves defeated and continue to turn to the past and in our architectural designing slavishly copy from the styles, even if each, in its own respective period, bore a peculiar and definite expression of the then contemporary life and thought.

So there exists an attitude in the profession and among critics toward style as it applies to present-day design so complicated that not only must it puzzle the layman, perhaps even disgust him, but what is even worse, completely disorient him. A study of the history of architecture shows us how style has developed consistently and in orderly fashion throughout the ages, expressing on the one hand the various phases of contemporary life,

and on the other the orderly and progressive contemporary methods of construction and materials at hand. A logical evolution from the dawn of civilization up to the middle of the eighteenth century, each successive period designing in tacitly and universally accepted contemporary style.

And then we find creeping in a new idea. The idea of style variation first sought through deliberate copying of the antique. Antiquarianism, chinoiserie, the return to the academic—sporadically Horace Walpole, the Society of the Dilettanti, Stuart and Revett, the Brothers Adam and with them a series of investigations into the various styles of the past. Thus the beginning of what we now call archaeology and an attitude in matters artistic which was to grow like a weed and to find full flower in the 19th and 20th century style revivals, all for the sake of establishing the principle of variety in design, thus entirely offsetting the very philosophy of style and sounding the knell of anything like true and uniform style development.

Of course there were powerful other factors to help in the wreck of logical and uniform style growth. Socially the first and most terrific blow was struck in the French Revolution and the complete and world-wide revision of life that followed in its wake over the entire civilized world. Scientifically the coup-de-grace was delivered by the extraordinary development of machinery, affecting architectural style in two ways, firstly by the growing substitution of machine works for craftsmanship and secondly by the development of printing and photographic reproduction together with the parallel development of communication and transportation; enabling documents of all the styles to be easily reproduced and easily and fatally disseminated.

It is really surprising that it took practically all of the first fifty years in the 19th century to complete the work of wrecking style development. And it was during these fifty years of successive groping revivals that the principle of novelty in design, which I have just noted, was affirmed and established. And this was to continue to bear its bitter fruit when, at the end of the 19th century, we were to emerge again from the resulting artistic chaos and try to re-establish architecture as an art.

What therefore, were the architects of yesterday facing? What, alas! are they facing today? They were facing a complete break-up of contemporary style, and today they are facing a choice of paths. Who can blame

them if they tend in increasing numbers to choose the path that leads forward, even if over stony ground and broken country?

For today we enjoy the paradox of three possible schools of design. A certain proportion of contemporary architects have individually and deliberately chosen from the catalogue of the past a single style in which to work. May I be permitted to class these as forming the One Style School. Richardson and his neo-Romanesque is an outstanding example. Choosing one style to work in develops experts, but it may,—alas, it has,—led to inappropriate design. Some of the Richardsonsque buildings of Richardson's followers, for instance. We have just torn down two in New Haven.

In directly contrary manner has grown up the second of the modern schools, which perhaps I may be permitted to call the All Styles School; composed of architects designing to order in any and all of the styles. The Eclectics, perhaps the greatest of the modern groups in numbers, if not in performance. Think of the same man being so lacking in conviction as to be ready to design at command a Gothic, Jacobean, Louis Sixteenth, or Colonial structure!

And in the third place we have the school of designers composed of independent thinkers who are tired of what they consider the inappropriatenesses of the first group, and of the numberless mediocrities of the second, who feel the necessity of a true contemporaneous style expression and are convinced that modern work should reflect modern life, modern times, and modern materials and construction. The unfortunate Louis Sullivan was the prophet of these and from time to time new exponents arise; Frank Lloyd Wright, and now recently such men as George Howe, Ralph Walker, Raymond Hood and Holabird and Root in this country, the younger group in Paris, Ostberg in Sweden and Saarinen formerly of Finland.

Is it at all to be wondered at that it is the work of this latter type of designer which makes an immediate and extraordinary appeal, particularly to the younger creative American architects? Those who follow the work of our architectural students of today know well the influence of this latter school of new design. Under its banner more and more of our better student designers are enrolling. And an interesting and important element in this movement is the encouragement they are receiving from the profession. Time and again juries of distinguished architects meet to judge student work. The best of this design, as it exemplifies

new combinations of form and material, is almost invariably premiated. Thus the student attacks the next problem encouraged and reinforced to work in the newer way. And look at the recent awards of the League and Institute medals.

The duty that faces architects and critics is not to try and stamp out such a logical return to fundamental principles of design, which after all developed and produced the best characteristic work of the best periods respectively of the past, but to try to understand and direct it.

Two phases of such understanding and direction immediately suggest and impress themselves. In the first place no great generally accepted style ever broke directly with the past. Each has been an evolution out of the style immediately preceding. This was true even of the Renaissance. Our young revolutionists must realize that style is a development, and that a new style is not going to spring full blown from the head of any architectural Zeus. For their consolation and conviction they should recognize the almost startling evidences of modernity in many of even the most conservative of our recent buildings.

Our creative architects must know the past, therefore, to know from what style material they are to develop, just as surely as they must know and understand, in their true relations, modern materials and construction. Some one has said that it takes imagination to write history. If this is true, the converse is more so. Creative art is founded on experience. One of the greatest problems of today is to find and establish a true relation between archaeology and modern architectural design. A clinging to either extreme leads into an impasse; of anachronism on the one hand, of anarchy on the other. In the second place it should be continually borne in mind that the outstanding characteristics of the great style exemplars in the history of architecture were not only their clear reflection of contemporary life, but their even clearer expression of contemporary building materials and methods.

What are the essentially modern materials and how do they differ from those of the past, we must ask ourselves. Outstanding are steel, reinforced concrete, glass, and now the newer non-corrosive metals. Our laws require us to cover and protect the steel, except on the interior, so that this is still out of the running as an important exterior surface material. And on the other hand, masonry still remains about the best weather resister we have. So that the modern problem seems to be to modify masonry forms to fit our system of masonry veneer,

abandoning forms which are derived from considerations of masonry as a structural material, and deriving forms which shall artistically express the articulated steel or reinforced concrete skeleton; to use, in all its possibilities, glass, and to employ decoratively the newer metals such as aluminum and stainless steel.

In expressing modern construction the newer style has a greater opportunity. Skeleton frame structures are approaching the climax of their development. As yet however they have been designed, in this country, along strictly utilitarian lines; almost exclusively on the column and lintel basis. Abroad architects are experimenting further along new structural lines, particularly in France and Germany. Let us be patient with some of the grotesqueness of form as it develops in these initial stages, recalling the cumbersomeness of archaic Greek work and how it resulted finally in the glories of the Periclean age. And the same is true of reinforced concrete. We are pouring it still in imitation of stone masonry. In France and Germany they are seeking newer forms, as witness the great dirigible shed at Orly, and some of the exhibition buildings at Breslau, through the cumbersomeness of which are glimmering embryonic new forms which should permit of growth and development into new architectural elements of character and beauty.

The trouble with some of the modernists is that certain exponents of latter day design, out of protest against the ill-advised, inartistic, illogical application of historical style, have broken away too far. Perhaps we pay too much attention to them. Nevertheless, what are some of these vagaries—perhaps one might better say downright morbidities—which have resulted—as the pendulum has swung to the other extreme? Time permits mention of perhaps only two; and these seem to me to be the two outstanding fallacies of a certain phase of the modernistic philosophy, if we may call it that.

The first of these, and perhaps the most pernicious, I suggest as the search for modernity—read difference—through the expression of the ugly. It may be treading on dangerous ground to suggest that art has as one of its fundamentals the expression of beauty. Surely in architecture, however, the criterion of beauty has been a true one. The buildings of the past owe their principal architectural quality, in practically every instance, to the fact that they are beautiful. "Well," says one type of modern designer (subconsciously of course—God forbid that I should suggest this as a principle actually avowed by him

and his school)—“I am going to be modern. To be modern is to differ from what has gone before. The architecture—to confine it to architecture—the great architecture of the past has almost invariably possessed the quality of beauty. I shall make mine ugly, then it will be different from the past and thus be intensely modern.” I believe it is this potent, if subconscious, fallacy which is responsible for the greater part of what we find inexplicably repulsive in much so-called modernistic work, especially abroad.

The second fallacy may be found, particularly and more prevalently in Europe, in a certain inverted attitude toward machinery. It seems one of the fundamentals of life that we should not for a moment let go the idea that machinery is the servant of man, not his master. And yet there is quite a group, almost a school of young designers, which is trying to tell us that we must go to machinery and let it dictate our newer forms. This idea, when applied, has influenced modern architecture, and modern drama, with surprising results. Not so long ago many of us saw and heard the confusion and din of a ballet written and performed on the theory that the modern age has created a relentless “Frankenstein” which has grown to dominate, and therefore, should determine, the development of art. I believe it to be a thoroughly morbid inversion of function. Is it not fair to assume that it is going to be through the limitless possibilities of machinery, not as our master, but as our servant, that we are going to achieve the future masterpieces of modern architecture? The same attitude can lead us to believe that modern methods of construction are to open vistas of monumental beauty which we must do our utmost to strive to meet aesthetically and architecturally; but not mechanistically. Le Corbusier, much admired by many students and critics of architecture, has developed the theory that we should take our architectural forms from the steamship, the motorcar and the aeroplane, as being true expressions of the modern age. The fallacy lies in his failing to recognize the fact that these favorite examples cited by him are true expressions of motion above all, and that the idea of motion is the very antithesis of the idea of architectural structure.

Above all there is one element that the ultra-progressive should bear in mind. Little is to be gained by the conscious effort toward tour-de-force. Bluntly architectural “stunts” do not create architectural style. To indulge in them is only one degree less intelligent than

consciously to design ugliness. Stunt and skill are dangerously close, as well as pretense and imagination. But stunt and pretense produce one thing, skill and imagination another. The surest test is the aesthetic one.

Above all let us modern architects avoid like poison the pitter-patter theories and philosophy of certain modernists in the pictorial and decorative arts. Let us not fool ourselves. A form is not fine because it has never been used before. The chances are that for that very reason it is poor, having probably been tried already and discarded. A form may be fine however in spite of the fact it has never been used before because it has arisen out of newer materials and methods. Not only do we need originality and invention to progress. We all need sane judgment and adherence to aesthetic standards.

Nor let us be inclined to accept as gospel the aesthetic reactions of the child as one school of modernists would have us do. The school of the naive and crude pretends to use the child's comprehension to judge and gauge modern pictorial plastic and graphic art in particular. As well discard Shakespeare, Bach, Dürer and substitute Oliver Optic, Reginald de Koven and Palmer Cox and call them the truest expression of the representative arts because a child immediately understood and appreciated them.

What is to be the fundamental philosophy of the design of the future? Careful study and criticism of the art of the past brings out and reaffirms certain cardinal principles through every step in architectural art. Architecture, the most formal, the most exact of the arts, has owed its very continuity to the unswerving observance of such principles; and these have carried through all the styles.

It seems possible, therefore, in trying to lay down a foundation for designers upon which to rear a true structure of modern style that we can let the matter of style, as such, take care of itself; that true style is the almost automatic reflection of contemporary life, materials and construction. True modern style therefore must use and express these materials and structural methods, using forms from the past, perhaps, but modifying them to meet present day conditions. We are doing it all the time. Where are the cornices of yesterday? Where are the window architraves of a decade ago? We use stone as a veneer; frankly now, no longer coursing it to look structural. And so on. A newer design is developing before our eyes, if we but see it and welcome it, and do not on the one hand

continue to commit the anachronism of applying the archaeological test to the modern structure; nor on the other attempt or let ourselves be fooled into playing tricks through a boyish non-conformist attitude that an older generation would recognize as naughty.

Both programs find themselves antagonistic to true considerations of sane aesthetics. Basic and fundamental criticism of architectural design is ever indicated. Judging the architects' work, may we not therefore lay aside style considerations and require first that the design shall show a building unified and harmonious in form, in good proportion and proper scale throughout? These are universal criteria, independent of style. And may we not as well ask that the design be conceived in a truly structural manner, the materials used and expressed frankly and not in imitation of obsolete forms? And today—perhaps herein lies true modernity—may we not require our designers to produce buildings which, while retaining true architectural elements, shall express their function, look their part and thus have character?

If, without copying or borrowing from the classic, mediaeval or renaissance styles, the architect produces good design which shall fulfill these principles and have these qualities, who shall gainsay him, who shall force him to select a country and period in European history and require him to conform in style to it, for his great structure to go up in a great city of a new world founded long afterward! No one of us, and if in addition to the above qualities and attributes the artist's design is beautiful—and in the final analysis it must be, to justify itself as architecture—then I believe the architectural designer is justified in his modernism, and, insofar as he uses or creates new forms, is developing style in its truest sense.

I have brought a series of lantern slides which I hope will illustrate at least certain tendencies toward true modernism in architectural design. I tried to persuade Mr. La Beume to omit the slides, but he says they should be run through. So with your permission I shall do so rather rapidly. After all, the slides have been selected as illustrating the few points I have tried to make, and therefore will speak for themselves.

(Slide)

INTERIOR OF BIBLIOTHEQUE STE. GENEVIEVE,
PARIS

Nothing new under the sun. In fact, we have not yet caught up in our interior design

with this design of LaBrouste executed in 1850. All of you, of course, will recognize the interior of the Bibliotheque Ste. Genevieve up on the Pantheon hill, where LaBrouste attempted to take the newer material and consciously design architectural forms which would be expressive of it. I think no one will question the success of this essentially beautiful building created by the hand of perhaps the greatest of the Neo-Grec artists.

(Slide)

READING ROOM, BIBLIOTHEQUE NATIONALE,
PARIS

The French are wonderful in following up. They follow up a new motif in architecture, adopt it, and thus make it a precedent. So when it came time to construct the great reading room of the great governmental library, the Bibliotheque Nationale, they took the keynote set by LaBrouste in the Bibliotheque Ste. Genevieve, and through the experience of a later period created this most effective, and I think even to the test of modernity, very handsome reading room.

(Slide)

RESTAURANT, RUE DE COLISEE, PARIS

And then see what the French are up to now. Mr. Walker, of course, put his finger right on the spot. Gentlemen, that is supposed to be a restaurant, but it took me a long time to discover it. I finally found a table. You can see a table over here on the left, set with what looks like a big grapefruit, and on the right we see tables placed around in what otherwise we would think the engine room of a great steamship. Now if Le Corbusier claims that this is the trend and style in architecture I, for one, do not believe it.

(Slide)

TRAIN CONCOURSE, PENNSYLVANIA STATION,
NEW YORK

In this country, in the hands of one of the greatest firms that America has produced, at their most conservative period when they were adapting, as Mr. Walker suggested, a Roman bath and calling it a railway station, outside of the great waiting room there arose a new problem which the Roman bath had not solved; and so McKim, Meade and White, with great skill, took the new material, steel, and developed it into what I believe you will agree with me are essentially handsome architectural forms.

(Slide)

PERSPECTIVE VIEW OF SKELETON FRAME
CONSTRUCTION

Of course the real problem in steel is our skeleton frame. That is the way it looks to us when we stand below and look up—a lot of vertical lines with some secondary horizontal lines. The fabric of the structure is essentially that row of slender vertical columns of steel. What can we do with such a new form in construction to express it?

(Slide)

TRANSPORTATION BUILDING, CLEVELAND

And the answer is found in its simplest and baldest terms in a building like this. It is a building which happens to be standing in Cleveland, which is frank above all. It seems to me, however, that something further in the organizing of form can be done to create a unified design.

(Slide)

BLAIR BUILDING, BROAD STREET, NEW YORK

The answer was found way back in the nineties by Thomas Hastings in the design of the Blair Building on Broad Street in New York, the first building, I am told, which suggested assembled vertical window superposition, that is, the great vertical slit, and the covered column between. So out of date is this building now in spite of its being a move forward in the development of architectural form that it is about to be torn down to make way for a building very much higher.

(Slide)

CRYSTAL PALACE, LONDON

Glass. Whatever we may think of the Crystal Palace and the Crystal Palace Exhibition of 1853,—and, by the way, if sometime you are tired of wandering through the mazes of present-day architectural design and want a good laugh, pick up the catalog which is entitled “The Masterpieces of the Crystal Palace Exhibition of 1853.” I am sorry I didn’t bring illustrations with me to show to what depths taste had descended in the middle of the Victorian epoch in England. Meanwhile, unconsciously, a tremendous step was taken forward in the building which nobody particularly noticed except its being a mass of glass; the building which they constructed to house the exhibits, a veritable step forward in developing a combination of metal and glass minus masonry.

(Slide)

RAILWAY STATION, ANTWERP

And here and there occasionally an effort, not always successful, is made to combine glass and steel. We have here a building, the exact date of which I do not know, but I take it to be somewhere around 1900, a railway station in Antwerp, where the attempt has been made to leave expressive the steel construction and adorn it with the same material. There are some extremely handsome forms. We may say that some of these forms are useless; for instance, a form like that (pointing), evidently applied, not functioning in the construction, really hanging from the big truss above. We cannot scold that kind of thing unless we discard completely Gothic architecture. Think what the Gothic architects did with a very ingenious device for splitting up the windows into panels to hold the stained glass, what we call tracery. It was good-looking. So they said, “We shall use it everywhere.”

The same principle has been attempted in other ways to use structural forms to create decoration, a very real move forward, with which we in America have done very little. In France, in a good many of their railroad stations and in railroad architecture and bridge architecture, they have gone much further. I think perhaps the two great exceptions in this country are two bridges, the bridge over Hellgate at New York, which was done by collaboration between an architect, Henry Hornbostel, and an engineer, and the bridge in Philadelphia from Camden, which was done by collaboration between an architect, Paul Cret, and an engineer.

(Slide)

SKETCH FOR A LOFT BUILDING IN
GLASS, GERMANY

That is what we might do. Meanwhile, we are letting the Germans do it to see whether such design is going to develop new forms. This is the kind of thing that my students want to do all the time, and some of them do do it. I tell them it is all wrong, and then they send in their projects to the Beaux Arts Institute of Design, where the most respected, staid, conservative members of the profession sit on the jury, or rather stand about and judge the projects and premiate that kind of thing. Of course the student is encouraged to go forward.

(Slide)

AUTOMOBILE FACTORY, DETROIT

Concrete. Who said that concrete need be ugly? A factory by Albert Kahn in Detroit. I do not believe it cost that automobile concern two per cent more to make their factory beautiful than if it had been built in the regular ugly panel system which we only too well know.

(Slide)

PAVILION AT DECORATIVE ARTS EXPOSITION, PARIS, 1925

But I think after all just as we have to acknowledge the French pioneers in the structural use of reinforced concrete, so I think we shall have to acknowledge them pioneers now in the experimental stylistic use of concrete—and they can do beautiful things.

Here was one of the pavilions at the Exposition of Decorative Arts in 1925 where an attempt was made to make use of the plastic nature of concrete. It is true it is done somewhat in the stone form, but where are the moldings, where are the architraves, where are the cornices—I was going to say where are the columns, but the columns are still feebly asserting their right to remain in an architectural composition.

(Slide)

HANGAR AT ORLY, FRANCE

That is the kind of thing, however, that stimulates the designer toward newer form. He sees the great dirigible that has to be housed in its hangar. He has a curve more or less determined, which he continues down to the ground in a beautiful, simple form. He splits his building up into slices so that it can be poured progressively. Thus we have the new material determining the beginning of new style.

(Slide)

RUE MALLET-STEVENS, PARIS

We wonder about Mallet Stevens, Le Corbusier and Lurcar, and some of their contemporaries. Let us not forget that the French were, and are, faced with a terrible financial problem. They must house people and they must build their buildings just as cheaply as they can. The answer is this kind of thing, an economical basis for the development of style.

(Slide)

VILLA NEAR PARIS

Le Corbusier says that after all, the great structure is the steamship. He forgets that the steamship is performing its function only when it is moving through the ocean. We know how delicately concrete can be poured if properly reinforced. It must cost a lot, however, to create a steamship railing such as this, and I can't help feeling that one might wonder, if one sat behind that railing, presumably in a deck chair, whether the "boat was going to rock" a little bit, whether the building was absolutely stable. I think that is a fair criticism. I do not mean to poke fun, but I do think you cannot help feeling that such is the case.

(Slide)

WORKMEN'S DWELLING, PARIS

Then we come to the inside of some of these buildings. Here I find malice. I do not see any necessity whatsoever for putting a great bridge across the middle of a room, nothing except to be different, and that is the kind of thing we must look out for and be impartial about in our criticism.

(Slide)

INTERIOR OF A MODERNISTIC HOUSE, PARIS

Who wants to sleep in a reinforced concrete bed? Look at those angles! You would not want to jump out of bed quickly at night. Of course it is absurd, and that is what we must recognize and thus not take so seriously some of these "naughty" performances of the young Frenchmen.

(Slide)

PROPOSED VOTIVE CHURCH, PARIS

This is the sad result. A new saint has been canonized in France and by and large throughout the entire French nation she has called forth the most marvelous veneration; a great figure to all of us throughout our boyhood and girlhood as we grew up—Jeanne d'Arc. That is the votive church that they have planned in her honor. It is not built, it should not be built, and the reason it should not be built is that they can do handsome things.

(Slide)

PAVILION OF MANUFACTORY OF SEVRES,
PARIS EXPOSITION, 1925

Here we have concrete poured, it is true, for an exhibition that is temporary, but these forms are lovely. They of course were suggested originally by stone. We are not going to be able to get away from it. Wood suggested the form of the Doric Order executed in stone. Why should not, therefore, stone suggest the forms that reinforced concrete can attain? That is the way style is going to develop. These things are handsome exterior decoration, and a simple arrangement of forms. The French can do fine things, significant things.

(Slide)

ENTRANCE OF PARIS EXPOSITION OF
DECORATIVE ARTS, 1925

Here is an attempt to get a new form to express the "climax." I think it does not quite express an entrance. It happens to have been the main entrance to the Exposition of Decorative Arts in 1925. At least there is stateliness, dignity, unity and proportion. So we do not have to put up with vagaries such as I tried to bring out a moment ago.

(Slide)

WERTHEIM SHOP, BERLIN

And then we turn to Germany and we look back on what seems an almost Gothic building. Most of us remember when the Wertheim store was put up in Berlin, and how terribly modernistic we thought that building was. I begin to feel how very strictly we applied the archaeological test back around 1900. That building was a step forward. Of course one sees that some of the inspiration came from Gothic architecture, but inspiration should come from the past, and then be welded slowly, surely, always beautifully, into a new style.

(Slide)

EINSTEIN TOWER, POTSDAM

The war is past and the fourth dimension has been discovered. This is a monument to the fourth dimension, a monument to Einstein, the Einstein Observatory in Potsdam, a conscious but a groping and a cumbersome effort to express the Einstein idea; and through it there gleams an ugliness and a hideousness that we must look out for.

(Slide)

RESTAURANT, COLOGNE

In Cologne; the place where you go to get a good dinner. The principle is good. The structure is planned so as to get as many window seats as possible looking over the river. But is it architectural, has it beauty, unity, proportion, and scale? Is it agreeable and handsome? It is expressive of construction and that is all it is. There is where Mr. Walker is right. It is expressing construction alone.

MR. R. T. WALKER: May I disagree with you on that? I think this is one of the handsomest of the modern buildings in Germany and it wasn't due to the fine meals and the fine Rhine wine either.

MR. MEEKS: I suspected that, Mr. Walker. I was just getting ready to say it. Mr. Walker and I, who agree on so many things, disagree on this particular building.

(Slide)

EXTERIOR OF EXHIBITION BUILDING, Breslau

Then we come to some of the temporary buildings where of course it is possible to try experiments. The exhibition buildings at Breslau, built in concrete, where the possibilities of the reinforced concrete column have been realized just as in Colonial times the possibilities of attaining the proportion of the column were realized when it was executed in wood. Isn't that also the seed of new style form?

(Slide)

INTERIOR OF ABOVE

Then we go to the interior of the auditorium beyond. I hesitate to quote Mr. Walker, but here again is construction without adornment. I do not think it is style, but I think that out of it is coming style.

(Slide)

EXHIBITION BUILDING, ESSEN

And here at Essen is another exhibition building of concrete, with a real feeling of composition, a definite feeling of composed mass, and a return to the principle of rhythm, which is perhaps the most fascinating of all throughout the history of architecture. Nothing new at all.

(Slide)

SUMMIT HOUSE, LONDON

England itself, conservative England, has yielded to the simplification of form, which has arisen out of the new problem. So we find in Summit House a rather handsome use of vertical form, with the spandrel between decorated in a very simple structural manner.

(Slide)

ACCEPTED DESIGN, SHAKESPEARE THEATRE,
STRATFORD-ON-AVON

And then it comes to the place, the one place to my mind in all of England where tradition should have been respected. Here is the winning competition drawing for the Shakespeare Theatre at Stratford-on-Avon. Now here, I think, is modernism going too far. Of course this is a personal opinion again. That design was selected by a competent jury which chose from a great number of designs. I happened to see a couple of the designs before they went in, either one of which personally—and the personal element comes in—I would much have preferred.

(Slide)

IDEAL HOUSE, LONDON

On the other hand, there are some very lovely new buildings going up in England. I say with some pride that a number of them, some of the most important ones, are designed by American architects, and this is one that Mr. Hood did in collaboration with an English architect, for the American Radiator Company off Regent Street, right off of where Regent Street crosses Oxford Street. I consider it a very real solution of the modern structure, dark marble, almost black, used as a veneer, ornament replacing the cornice, still a yielding—of course we are in conservative London—to the shadow which has been so fascinating under the cornice, but the cornice reduced to its simplest terms. Of course when Mr. Hood gets doing buildings for the Radiator Company in America—this happens of course to antedate the English building—he gets a chance to get away from the cornice and to let mass and silhouette take the place of that rigid shadow-casting feature.

(Slide)

AMERICAN RADIATOR BUILDING, NEW YORK

And we have this Radiator Building in New York.

(Slide)

DESIGN FOR TRIBUNE BUILDING, CHICAGO

Mr. Goodhue has been referred to by practically every speaker today. No one who is interested in the possible development of a modern style can help but feel that a catastrophe came over architecture when Mr. Goodhue was carried away. He went through all the phases of stylism. Goodhue's design, in collaboration with Cram, for St. Thomas's Church in New York is one of the finest pieces of strictly stylistic work that I know of. But as he approached the end, almost foretelling that he was not going to live very long, he reached out toward an expression of contemporary architecture. He went into the competition for the Chicago Tribune Building, and realizing almost ahead of time the possibilities for a modernistic development in Chicago he designed this splendid building. Chicago was not quite ready for modernism of that kind, or it may be that there were other determining factors in the minds of the jury, so that Mr. Goodhue did not even receive one of the prizes; he received honorable mention, however, and I think he produced one of the finest of the early modernistic tall building designs.

(Slide)

STATE CAPITOL, LINCOLN, NEBRASKA

I was going to show one slide of Mr. Goodhue's work because, of course, all of us know it and know this State Capitol. Think how Goodhue had to fight against precedent in doing a State Capitol of that kind! Ordinarily you have a rotunda in the middle, connecting links, the library in the back, and one wing for your House of Representatives and one wing for your Senate, or whatever those particular bodies happen to be called. "Not at all," said Goodhue, "I am going to design a great monument out on the plains which shall rise up and be seen for miles around," and he laid out that splendid horizontal sub-structure with the fine tower rising from it. A modernist. I wish I had brought the detail of that glorious central motif where the sculpture, with due respect to Mr. Howard Walker, seems to grow naturally out of the stone.

(Slide)

AMERICAN TELEPHONE BUILDING, NEW YORK

This we all know is that superb building for the American Telephone Company in New York City, which won, and rightly, in spite of

previous somewhat conservative awards, the medal of the Architectural League.

MR. HOWARD WALKER. I said he did that at first, but he didn't later.

DEAN MEEKS. Who could tell what Mr. Goodhue would have done? You and I are both free to guess what he would have done if he had lived.

MR. HOWARD WALKER. He would have done some superb things.

MR. MEEKS. I think so.

MR. HOWARD WALKER. The finest thing he ever did was the National Science Building here in Washington.

DEAN MEEKS. It is one of the finest, but in my opinion it is not the finest.

Is this telephone building classed as modernism, or is it not? I will not say it is stylistic because after all we can not judge our own period. We must wait until we have passed on, and perhaps then if we "achieve our reward" we shall know what people think of what we are doing. The best we can do here below is to strive to do the finest things that we know how and as expressive of our day as possible, and I congratulate Mr. Walker and the associates of his firm on a building of this type. (*Applause.*)

(Slide)

IRVING TRUST COMPANY, NEW YORK

And I congratulate them on this building which is not yet finished. Perhaps Mr. Walker—we are dealing in personalities today—and his associates won't agree with me when I tell them that it harks back to a fundamental principle of design, "fluting." One of the chief attractions of the great Doric column was that lovely succession of flat elliptical channels about the column giving a reaccent of the vertical. Now this new style has been called the "vertical style." There are numerous reasons why we should call it that, and Mr. Walker in his design in this building has reaffirmed, in form as well as in the superposition of windows, the verticality, the lovely verticality that a tremendously high building has.

(Slide)

IMAGINARY BUILDING BY HUGH FERRIS

We go beyond the present into the future. Hugh Ferriss has done some prophetic drawings and here is one of them, an imaginary structure of the future. What is it? Concrete and glass or steel or aluminum, or what? It looks as if it will be a long time before we are going to do that kind of thing.

(Slide)

SKETCH FOR CORNELL MEDICAL GROUP

And then we have a firm which has done a lot of very conservative and a great deal of stylistic work, Coolidge, Shelley, Bulfinch and Abbott, conceiving this splendid mass for the new New York Hospital—Cornell Medical group in New York City. That is not an imaginary design. That is an actual study for a group which it is hoped to construct.

(Slide)

AIRPLANE VIEW OVER FORTY-SECOND STREET, NEW YORK

And that is what we are faced with, that kind of thing. Here we have the New York Central building, Graybar building, Chrysler building, and the Lincoln building, all in one group. Who is going to solve that problem as we see it there with column and entablature, vault and buttress? (*Applause.*)

CHAIRMAN LA BEAUME. Gentlemen, it may be presumptuous on the part of the chairman to attempt at this stage of the proceedings to sum up any of the conclusions that have been forced upon him, and perhaps on others, by these very illuminating papers, but if you will indulge me just a moment I will read some lines inspired at breakfast and inscribed "To a Pattern on a Waffle":

What inscription cuneiform 'graves your surface brown and warm,
Message mystic and inscrutable, wrought by iron mould immutable,
Does each tiny hieroglyphic spell some rapture beatific
Or proclaim some torment awful, succulent and sizzling waffle?
Toothsome, tantalizing riddle, does the geometric griddle
Hold your secret in its metal, how you'll taste and how you'll settle?
I am eager to translate you—Will I grieve because I ate you?
Neither Sanscrit, Choctaw, Greek, holds a flavor more unique.

* * * * *

This great truth you do impart, fundamental rule of art,
Meaning doesn't really matter, if there's virtue in the batter.

THE PRESIDENT. It seems a shame to come back to the routine business of the Institute, but I wish to take this opportunity to thank Mr. Butler and those who collaborated with

him for this very instructive and interesting session. Mr. Baldwin has a resolution which he wishes to put to the convention.

THE SECRETARY. The By-laws require that nominations for officers and directors shall be made on the first day of the convention. The Credentials Committee states that there are many delegates who cannot register until early in the morning, tomorrow morning. Therefore, the Board suggests that the nomination of officers and directors shall be put over until ten a.m. tomorrow, Thursday, May 22. After the nominations are made it is necessary to print the ballots and on that account it will be impossible to open the polls until four o'clock in the afternoon of Thursday. To cover the situation the Board offers the following resolution:

"RESOLVED, That the Credentials Committee shall close the registration of delegates at nine a. m. on Thursday, May 22, and shall report to the convention not later than nine-thirty a. m. of the same day; that the time for making nominations for officers and directors shall be fixed at

ten a. m., Thursday, May 22, and that the polls shall be open from four p. m. to eleven p. m. on Thursday, May 22, and from eight-thirty a. m. to nine-thirty a. m. on Friday, May 23." (231-C-5-30)

The resolution was seconded, put to a vote and carried.

CHAIRMAN LA BEAUME. Ladies and Gentlemen, our program is concluded so far as our written announcements are concerned, but yesterday a paper was read by a delegate to the meeting of the Associated Schools of Architecture which in the opinion of the Chairman would greatly profit the delegates present to hear reread. If it is your pleasure to hear it, the author of that paper has remained to read it. Its reading will take but a few moments, I think, and it is a continuation of this modernistic discussion. I am sincerely hopeful that the convention may hear it either today, if it is your pleasure, or at some other opportune time. Mr. Killam, will you come forward, please? (*Applause.*)

MODERN CONSTRUCTION AND ITS POSSIBLE DETERMINATION OF STYLE FORMS

ADDRESS OF CHARLES W. KILLAM

No one man knows enough to discuss this subject in all its aspects. We can each try to contribute from our particular training, experience, and reflection.

No one solution can fit our diversified problems; a residence, a theatre façade, a shoe shop front, an office building, an apartment house, a church, a memorial on the Lake Front in Chicago or in the Charles River Basin in Boston. Some of these structures are by their nature ephemeral, others are to be long-lived. Some have an environment without any claim to respect, others cannot in decency disregard their environment.

The interest of the so-called modernist in this country has been largely a matter of superficial appearance, not in the structural use of new materials to give utility, speed and economy. The so-called modernist is experimenting with the horizontal windows, the black or white bricks, the directional textures, the shiny metals, the unusual woods, and the so-different ornament, all largely superficial things. He has continued to use brick and stone, although sometimes torturing them into forms they had escaped in the past.

The student in the architectural school assumes that all façades are to be of concrete

or of glass and that all corners must be built of curved glass. Entrances no longer have horizontal lintels or curved arches; they must be mysteriously and precariously spanned by stone cut into unnatural forms or bricks contorted into wiggly courses. He also assumes that all ceilings are to be stepped in horizontal and vertical planes, a cross-section dating back to the stone-corbelled ceilings of the Egyptians and Assyrians but having no excuse in modern structural methods except cheapness if done in ignoble metal lath and plaster.

No matter what the change in fashion for the overcoat of our steel or concrete skeletons, we have continued to use masonry as the material of the overcoat. We had to use masonry when walls were bearing walls, and when buildings lasted for more than a generation, but it is one of the most inefficient materials to use with the skeleton construction of today. In the case of cut stone, our labor of today is much more highly paid than in the past, although, on the other hand, machinery has greatly reduced the amount of manual labor as far as stone-cutting is concerned, particularly if the designer will acknowledge the twentieth century and see what he can do with machinery. At best, however, brick, stone, and reinforced

concrete are extravagant materials to use to keep out weather and fire and to support light floor loads. Should we not try new materials, particularly for our commercial buildings and for our short-lived buildings?

Obviously we should not limit the usefulness or increase the cost of our modern buildings by clinging to the materials or forms of the past. But we can welcome the new masses of our modern buildings and the new materials and methods now available without being so sure about some of the new ornaments. We may admit that a score of columns, a hundred modillions, or a thousand eggs and darts, all alike, leave us cold.

On the other hand it is difficult to get much enjoyment from the modern glorification of the triangle, the groove, the steam radiator, the directional surface treatment, all copied from the savage's whittled paddle or war club, or the curled up fern-like vegetation copied from prehistoric fossils. After all, ornamentation in color or relief or both, from plant life, animal life, and human life, relate us to a past whose beauties we still admire and from which we do not need to break entirely. A square yard of carving executed by a sculptor will give more individuality to a building than an acre of triangles or grooves.

Modern construction has added steel and reinforced concrete to the masonry pier, lintel, and arch of the past. These new materials allow slenderness in columns. They have much greater resistance to transverse bending than stone, hence shallow beams can be used over longer spans than is possible with stone. They can be used so that the thrust of vaults or domes of large spans may be eliminated or resisted so that thick abutting walls are not required.

The possibility of slender piers has affected our window sizes and shapes. Windows in vertical walls were an unimportant element in the public buildings of the Greeks and Romans. In Gothic cathedrals, as in our modern factories, the wall became a series of windows between piers which were, in general, made just large enough to carry their loads. The vault thrust in the cathedral delivered an oblique load to the buttress, thus requiring much heavier masonry than would have been needed for vertical loads.

After the Gothic days, architecture reverted to a construction of walls with relatively small openings. The early New England mill building had large wall areas and small windows. The New England textile mill of heavy timber, slow-burning construction, developed in the

latter part of the last century, gave us again an architecture of large windows between small piers, the piers being no larger than necessary to carry the loads. The spandrels were thin and often recessed from the outside face of the piers.

The early high office buildings had brick bearing walls. Their designers, although with the already developed mill building before them, adhered to the old scheme of walls with holes punched in them. They did not at first emphasize the piers by setting the spandrels back. Later the iron or steel columns in the outer walls, and still later the complete skeleton construction, allowed the pier to become a mere fire and weather protection for the column, and the spandrel wall a mere enclosure extending from window head to window sill.

As the buildings became higher, the designers chose to accent the verticality by setting back the spandrel walls, perhaps using a different material, and thus throwing the narrow vertical piers into greater prominence, as though the buildings were built primarily for the columns instead of for the floors. They wasted much valuable rentable space by setting the spandrel wall a foot or more back from the face of the piers.

Now we are swinging round to horizontal lines as though the building were built entirely for the windows and had no vertical structural members, even at the corners. Architects have designed the overemphasized vertical buildings and the overemphasized horizontal buildings within a few months and within a few blocks of each other.

Suppose a real modernist dropped into the United States today to analyze our problems and to examine our solutions. Let us consider particularly the commercial building and still more particularly the high building of skeleton construction and of relatively short profitable life. The modernist would see that we have materials in infinite variety, their fitness to carry loads, to resist fire, to resist passage of heat, cold, and sound, their waterproofness, and all other physical characteristics definitely known and comparable one with the other.

Great organizations of producers, with engineers and inventors ceaselessly at work, have in their minds, or even in being, new materials or combinations of materials awaiting only the acceptance by architects or the revision of building laws to put them into use. The modernist would observe the congestion of our narrow streets with loads of brick, stone, concrete, and plaster for new buildings. He would

see these heavy materials hoisted hundreds of feet in the air and see the brick and stone set by slow and high priced labor with very little aid from machinery.

The owner demands speed in the construction so that his investment can commence to earn because he is going to tear the building down in thirty years. We stick to slow methods of hand assemblage at the job instead of taking advantage of the rapidity and economy of maximum preparation in factories and a minimum of manual labor at the job.

Our masonry walls get dirty, effloresce and disintegrate on the surface. They drop pieces of stone and terra cotta to the street. They are ill-fitted to keep out moisture, and we spend money and space on flashings, damp-proofings, and furrings, often in vain. In thirty years they are obsolescent and we tear them down and congest our streets again hauling them to the dumps because brick, stone, concrete, and plaster have so little salvage value.

We are continually extending the use of the machine in the preparation of materials, but machinery helps us little in setting brick or stone in place. We have specialization among the contractors, each trade demanding that it be free to complete its work without waiting for any other trade. We have labor unions deciding or fighting as to which trade shall do which work.

As soon as the modernist had become acquainted with these facts, he would wonder why we went to Greece or Rome or the Middle Ages or the Renaissance or to the Mayas for our forms, materials, and methods. Still more would he wonder why we go to France, Germany, Holland or to Scandinavian countries of today.

If he watched buildings in course of construction he would see strange things. He would see long stone lintels supported by concealed steel or reinforced concrete beams with the stone columns put in later when they arrived from Europe. He would see columns with shafts of marble but with plaster capitals colored to imitate bronze supporting a plaster cornice painted to imitate quartered oak, the columns being tucked in on top of a floor which had to be strengthened to hold them and beneath another floor which did not need their support.

He would see eight-inch rolled steel H-columns supporting floors and roofs and backing up Ionic stone columns four and a half feet in diameter which supported an entablature. The great stone columns shut out light and made the interior area about four feet narrower

than it needed to be. He would see similar steel columns supporting floors and roofs but concealed by Gothic buttresses three feet wide and projecting four feet from a thick wall, the buttresses abutting nothing. He would note that these columns and buttresses were put together, slowly, stone by stone, by high priced manual labor.

He would see a great technical school, dedicated to study of the most modern sciences, housed in reinforced concrete buildings overcoated in limestone brought a thousand miles, designed in a style two thousand years old and three thousand miles away from its home. Within a few miles he would see well designed factories far better fitted to house such a school. At the same time in the same cities he would see cathedrals, collegiate buildings, and private residences being built in the old manner with steel and reinforced concrete sometimes left out as sacrilegious and uncraftsmanlike modernisms.

He would see vault thrusts resisted by the most extravagant of masonry members, a buttress resisting oblique forces. He would see malformed wooden trusses which would exert a thrust on the walls if they were true wooden trusses but would find that here, where buttresses are needed, they are not relied upon, concealed steel resisting the deformation of the truss.

He would see brick sand-blasted to make it look old, and stone and wood hand hewn after the machine saws and planers had left it smooth. He would see sway-back roofs, bricks laid crooked to make them look "interesting," moss-covered slates imitated in burnt clay, asbestos, or tin.

He would observe that the people who worshipped in these cathedrals, studied in these colleges, or lived in these houses, were not the least bit mediaeval. They travelled in motor cars, motor boats, and airplanes whose forms and materials had been revolutionized in a decade and there was no attempt to imitate mellow age in the finish of any of them.

If he watched the alteration of a building he would see interior bearing partitions of masonry removed to give wider open spaces, masonry exterior piers replaced by a different kind of masonry, reinforced concrete construction noisily and expensively cut through, with no salvage value, plaster removed in a cloud of dust, floor construction patched with heavy and dripping reinforced concrete.

If he watched a town in a hurricane, conflagration, flood, or earthquake he would see buildings built of bricks, stones, or blocks dis-

integrating into their primary units, killing the population in the process.

If he watched the destruction of a building by fire he would see expensive cut stone spall in moderate heat.

If he watched the destruction of a building to make way for a new one, he would see expensive cut stone dropped into a chute to a truck but the brick taken away to give that "interesting" texture to a new house in the country. He would see reinforced concrete floors nosily and dustily smashed up by skull breakers and torch, the ruins being without salvage value. He would notice that wooden and steel beams, and metal in general, seemed to have some salvage value.

He would note that skeleton construction allows arcading the sidewalks as shown in the Barclay-Vesey building of the New York Telephone Co., but he would find that we had made very little use of this possibility for street widening.

We have used, and in some cases abused, a few of these modern materials and methods. We have used reinforced concrete properly for foundations. We have used it honestly and decoratively in some ceilings where the structural coffers, joists or slabs have been designed to show and have been colored, a welcome relief from metal lath and plaster imitations.

We have used reinforced concrete improperly in façades which were made up of vertically reinforced piers but which we have rusticated horizontally. We have formed it expensively into arches which were acting structurally as beams. We have cast it into blocks which imitate quarry face stone. In bridges the architect is afraid to admit the slenderness of the reinforced concrete barrel and conceals it with a stone arch ring three times as thick or with a concrete face rusticated into false voussoirs.

Reinforced concrete has been pushed by organizations of cement manufacturers and by contractors whose financial interests were dependent upon that one material. From being either a floor material or a wall material, it has become a structural whole whose backers insist that economy and convenience require that they be allowed to do all of their work without reliance upon other trades, a reinforced concrete skeleton being recommended even for the lowest buildings, although the masonry walls may be amply thick to support the floors.

We have built floors of reinforced concrete which weighed as much or more than the live loads which they support. We make our beams,

girders, columns, and foundations twice as strong as the live loads require because of this over heavy dead load. The reinforced concrete building is difficult to alter and expensive to tear down. Should we not take a fresh look at our needs and our building materials of today and see if we cannot use lighter, cheaper materials and materials with a larger salvage value?

Let us now try to face some of our problems as a thorough-going modernist would. For years we have used sheet metal to cover roofs, bay windows, spandrels, and shop fronts, as well as for the entire walls covering steel frames in garages and industrial buildings. Why not build our high buildings and our buildings which are to be obsolescent in thirty years with a steel frame with no exterior masonry whatever? The steel can be fireproofed, perhaps with less thickness than at present, and then the whole outside can be covered with bronze, copper, aluminum, stainless steel, nickel silver or other metals, shop fabricated as much as possible, light in weight, weather tight, fire-resisting, requiring no painting or cleaning, resisting earthquakes and gales, having high salvage value.

Back of this sheet metal, insulation can be provided by light weight, incombustible materials. Plastering could be omitted altogether except for fireproofing. Such thin walls would save large areas of rentable floor space. That is, let us keep out dampness with the best materials to keep out dampness and then insulate with the best materials to keep out heat and cold and noise, in both cases disregarding the customs of a past which did not have our modern materials.

Do we need to fireproof steel beams, girders, and columns in all buildings with one to four inches of tile or concrete or outside columns with eight inches of brick or stone? At the times of our great conflagrations—Chicago, Boston, Baltimore, San Francisco, and smaller ones elsewhere—a few more or less fire-resisting buildings were surrounded by great numbers of combustible buildings with combustible contents. This condition is now changed in parts of many cities.

Large areas of our cities are now built up with fire-resisting office buildings, apartment houses, hotels, banks, railroad stations, theaters, and some other buildings with no great amount of combustible contents, with metal partitions, doors, windows, furniture, and incombustible finished floors. In such cases why is it necessary to fireproof such building with the same heavy floor slabs and column

protection as for storehouses or manufacturing buildings filled with combustible contents and surrounded by wooden buildings?

We have for longer or shorter periods used roof constructions much lighter and less fire-resisting than our first class floor construction. Why not use these lighter types for floor construction such as pressed steel joists, trussed joists, pressed steel floor plates, thin concrete, or gypsum floor and ceiling slabs? We do not need great weight of masonry material for either fireproofing or insulation if we can only get over our prejudices and the limitations of our building laws and pick out each material to do its particular job without regard to what was used ten years ago.

The New York City zoning ordinance of 1916 resurrected the setback buildings of the Chaldeans and they have spread like wildfire to cities where they were needed and to cities where they were not needed but which wanted to look like New York. Setbacks to fit modern needs would be entirely impracticable with the wall bearing buildings with brick arch or wooden floor construction of a century ago. The steel or reinforced skeleton makes them entirely possible even if not economical.

It still remains true, however, that even with the skeleton construction, the rectangular prism is the most economical frame to construct. Some of these buildings have few setbacks, each one a full bay so that the successive faces are on column lines as in the Lincoln Building or the Daily News Building in New York. Others have more numerous setbacks, many of them of less than a bay, and thus start new wall columns, not on the lower columns but on heavy girders, thereby increasing the steel weight as well as complicating its design, shop-work, and erection.

Some of these buildings set back a full unit of the plan, for instance, the width of a typical office. Others are more complicated both in cross-section and in plan. They copy the silhouette of a Gothic tower which set back four inches by thinning the wall but the skyscraper is ten times as high as the tower and

the setback becomes forty inches and therefore cannot be gained by thinning a twelve-inch curtain wall.

Then the various faces are played with, battered and bent, hollowed and curved, as though a thousand-foot high building were a ten-inch high wedding cake. It isn't; it is a combination of twelve-foot high stories enclosed in masonry walls supported at each floor on steel beams which would like to run straight from column to column. Such a building is not moulded by hand in plastic clay nor carved in soap. Its surfaces are masonry walls preferably vertical and preferably flat. It has certain rights to dignified treatment which the wedding cake and the soap have not.

If the plan of an office building or an apartment house is economically arranged in one story, it is difficult to believe that it is equally well planned in six or eight other stories of varying areas and shapes. A setback terrace may be a real advantage in an apartment house. Is it an advantage or disadvantage in an office building or hotel? Has anyone analyzed the problem and found out whether the setback buildings can be as economically planned, constructed, and operated as the earlier rectangular prisms, or is the owner paying a high price for the architect's good time?

In conclusion, if architects are to dominate the design of buildings, must they not be modern in more than mere surface treatment? Must they not use modern materials, methods, and economies, not reluctantly but enthusiastically?

CHAIRMAN LA BEAUME. Ladies and Gentlemen, I think you will all agree you have heard a lot and seen a little, and I think that this would be an opportune time to adjourn this meeting so that you might retire to digest and assimilate the thoughts that have been conveyed to you.

THE PRESIDENT. This session is adjourned. We will meet here at eight o'clock this evening in this room.

The session adjourned at five-fifteen o'clock.

May Twenty-First—Evening Session

The meeting convened at eight-thirty o'clock, Mr. William Harmon Beers presiding.

CHAIRMAN BEERS. The question of publicity is becoming of more and more importance as it pertains to architecture and the architectural

profession. Our Committee has received in increasing volume suggestions and queries from nearly every Chapter in the Institute as to this much mooted subject. Tonight we have arranged our program in the hope that an open

discussion will bring out many points and angles which may seem obscure to the membership at large.

In order to help in this discussion I will read first the report of the Committee. Following that, Mr. F. P. Byington, President of the Pro-

ducers' Council, will speak to us from the point of view of the producer, and then Mr. Preston M. Nolan, bank appraiser for Chicago banks and the Chicago Clearing House, will give us his ideas. Following Mr. Nolan's address, the meeting will be open to informal discussion.

REPORT OF THE COMMITTEE ON PUBLIC INFORMATION

In 1928 the Board of Directors of the American Institute of Architects sanctioned an expanded program of public information. This action has, it is submitted, proved to be one of the most significant steps ever taken in this field by a professional group in this country. Funds ample for a sound beginning were provided. Administration was delegated to the Public Information Committee, of which the undersigned was appointed Chairman. A three-year budget was provided and a Publicist of recognized professional standing engaged.

Little more than a year has elapsed since the Institute wisely accorded formal recognition and unreserved endorsement to a sphere of public relations which has become an inseparable adjunct of associations, of corporations, of government, both federal and state, and even of individuals. During this period, the wisdom of the Institute has been amply demonstrated.

Without risk of overstatement, it may be asserted that no discipline, not even science, with its inherent dramatics and element of surprise, has equalled the arts of design in capturing the imagination of the public, and in putting to work mental ferments which are reshaping the nation's point of view with respect to architecture and its implications of beauty and utility. Organized architecture has attracted a large and appreciative public following. It has enlisted an army of "good readers" which, both as to numbers and as to understanding, is perhaps unmatched in professional activity.

No plan of so-called publicity was ever so broadly conceived as that which acquired momentum through the Public Information Committee of the Institute on July 1, 1929. This Committee mapped a campaign, national and local, which at the outset was impossible of realization. Never before had a professional body devised a scheme of public instruction through the press and otherwise so bold and so practicable. Let us describe this ambitious effort in outline.

First, *National Publicity*—The Committee created a mechanism comparable to a modern newspaper organization. This mechanism, pi-

loted by a trained Publicist, working under the general direction of the Committee, and cooperating closely with The Octagon, comprises a complete editorial service. This service comprehends reporting talent, rewrite ability, stenographers and typists, journalistic machinery of every description, and contacts with the press of this and other countries, which, we may state with confidence, are unsurpassed. In sum, a huge engine, by which the mind of the country could be penetrated through the magic of type, was set in motion.

This organization set out to assemble, to prepare, and to disseminate throughout the country material which would inform the people of the United States of the aims of architecture. During the past year hundreds of articles embracing a wide variety of architectural activity have been printed. A list of the themes would constitute a comprehensive picture of the functions of the architect and of his aspirations.

The publicity has stimulated editorial comment to an amazing degree. Newspapers have at last become responsive to the value of architecture, both as a factor of news and as a proposition of business. The real estate pages are accorded greater prominence to architecture, and are rising to higher levels. The financial newspapers, at last appreciating the importance of the architect as a fundamental of business prosperity, now freely print the utterances of the spokesmen for architects.

The news pages are increasingly receptive. Few contributions to the public discussion accompanying President Hoover's efforts to create optimism among the masses equalled in influence those which appeared in the press under the sponsorship of the American Institute of Architects. The public statements of the President of the Institute respecting business conditions gave encouragement to millions. Also, and importantly, the influence of architecture is penetrating the building industry and finance. A new era has opened, and in this era architecture will not be denied.

It is difficult to set forth in detail the scope of the year's publicity. City planning has been the outstanding feature, the Committee on City and Regional Planning cooperating so effectively that scarcely a hamlet in the country failed to be informed.

Another constructive achievement was the impetus given by the public information system of the Institute to the movement to modernize cities as a part of the nation-wide effort to stimulate the building industry. Acting upon the suggestion of the Philadelphia Chapter, the Publicist secured national publicity for this idea, which is rapidly gaining ground. The American Construction Council is advocating such modernization, and Governor Roosevelt of New York has proposed "a survey of slum conditions in the larger and medium-sized cities and the formulating of definite plans for eliminating such undesirable housing districts." The enormous influence of this single piece of work is too obvious to require further comment.

In controversial questions the Committee on Public Information has acted cautiously but with pronounced effect. The project to develop the Great Falls and the Gorge of the Potomac as a power project has been opposed, and the response of the press has been sympathetic. Institute action in opposition to billboards and other devices that deface the landscape has been widely publicized and has spurred civic bodies to sympathetic action. Higher ideals of craftsmanship have been fostered, the advantages of registration have been pointed out, long planning of public works has been advocated, and plans for the development of the National Capital consistently explained.

Typical clippings have been gathered, and these are on display at this Convention. While they represent only a small fraction of the space obtained in newspapers, the members of the Institute are invited to examine them critically inasmuch as they indicate the nature and range of concrete results. The news of the Institute, it will be observed, has progressively advanced from the general to the specific. That is, it has not only interpreted architecture, but it is by degrees, and in greater measure, serving the interest of the architect.

The Committee has not hesitated to aid the allied arts in publicizing worthy events. For example, the award of the medal of the National Academy of Design to Elihu Root, in itself a substantial undertaking, was carried out by the Publicist. The Fine Arts Federation of New York City has received the assistance of the Institute

in its attempt to revive the Fine Arts Commission in the State of New York. In some cases, the Publicist has taken charge of Chapter events which warranted professional expert treatment. Presently, the national news of the Institute is running strongly in the news. Material is becoming more abundant. Newspapers are becoming more responsive and opportunity is ever widening.

A careful analysis of concrete results shows that, conservatively estimated, not less than 2,500 columns of news space was obtained during the year. An estimate, still more conservative, would fix the financial value of this space, if paid for, at not less than \$100,000. These figures carry their own implications.

Second, *Chapter Publicity*—In striving to establish a nation-wide system of Chapter publicity, the Committee on Public Information addressed itself to a task that was unique. No precedent existed, and difficulties were continually encountered. Paradoxically, these difficulties arose both from lethargy and energy. Those Chapters which responded to our requests for organized activity proved so zealous that the machinery of the office of the Publicist was taxed to the utmost in providing needed counsel and affirmative action so as to give shape and direction to Chapter programs. Some Chapters have failed to realize the significance of the Institute's public information policy, and it is these Chapters which are causing the Committee on Public Information most concern. One of the principal tasks that lies ahead is to contrive an energetic and well defined publicity plan in every Chapter. In some Chapters notable work has been done. The Chicago Chapter, the Washington State Chapter, and the Philadelphia Chapter are illuminating examples.

One encouraging element in the development of local publicity has been the publication of special articles of distinction. The Chicago Chapter sponsored a series of articles dealing generally with architecture in the Chicago "Herald and Examiner." These articles were signed by representative architects, and constitute an outstanding contribution to current literature in the arts of design. A similar series of articles in the Baltimore "Sun" was sponsored by the Baltimore Chapter. Each Chapter has been insistently advised to arrange for the publication of an architectural page in a leading newspaper in the city in which it is located. The Sunday architectural page in the New York "Herald and Tribune" is commended as an example which may be profitably followed in other cities.

The Publicist has endeavored to instruct chairmen of Chapter committees on public information by means of special memoranda transmitted at appropriate intervals. The purpose of these memoranda is to link the Chapter committees with the office of the Publicist in order that uniform practice may eventually be accomplished. In these memoranda the Publicist has sought to instruct the Chapters in the mechanical preparation of copy and in the simpler processes of journalism as well as in the nature of what is called "news." These memoranda have been very carefully prepared, and their value is so evident as to warrant their continuance on a larger scale during the coming year.

These memoranda also function as instrumentalities of information among the Chapters. For example, the plan of the Chicago Chapter was fully described in a memorandum sent to every other Chapter. Even the titles of the special articles published in the "Herald and Examiner" were listed in advance so that all Chapters would have graphic knowledge of this symposium of "Living Architecture." The Chicago Chapter's program was ably conceived and ably carried out. The articles in this series have been published in book form, and thus are available for the guidance of all the Chapters.

One function of the office of the Publicist with respect to Chapter publicity is to suggest concrete articles for the press. Certain suggestions of this kind made during the year met with a gratifying response, the experience indicating that topics of general interest can be treated locally to great advantage. To illustrate:

Late in 1929 a memorandum was sent to the chairmen of all Chapter Committees on Public Information suggesting that progress in architecture during the twelve months should be the theme of newspaper articles appearing about January 1st in every city in which a Chapter is located. At the beginning of the new year, it was pointed out, the press of the country prints reviews of what has been accomplished during the preceding year in science, in commerce, in industry, in the public service, in education, and in other fields. From now on, it was urged, architecture in symposia of this kind should occupy a conspicuous place, each Chapter contributing to the newspapers of its territory an authoritative summary of architectural achievement. Many of the Chapters adopted the suggestion, and as a result current architecture early in 1930 took a significant and striking position in the yearly record of events.

In general, Chapter publicity is of two kinds: first, that which arises currently through the Chapter activity, and secondly, that which is created by special effort, as in the case of the Chicago Chapter's architectural series. The Publicist has tried to foster both forms. His advice has covered the broad field of subject matters as well as the narrower field of technical treatment.

A memorandum describing the program of the Philadelphia Chapter is illustrative of this procedure. The memorandum called attention to the manner in which the Chapter localized national activities of the Institute for the Philadelphia press. The memorandum was accompanied by a literal copy of the Philadelphia Chapter's announcement of the appointment of Philadelphia Chapter members to committees of the Institute. Also accompanying the memorandum was a rewritten version of the Chapter announcement conforming to the mechanical usage of newspapers. Thus, the memorandum both indicated a prolific and representative source of news and described with exactness how this news should be treated.

Contact with Chapters is becoming more intimate, and the problem of how to develop an effective publicity system applicable to all Chapters is, it is believed, approaching a solution. Correspondence with the Chapters is multiplying, counsel is being more freely requested, and indications of a growing sense of the importance of public information as a major sphere of the Institute's activity are unmistakable. During the past, our work naturally has been characterized by caution. Experience, however, is proving instructive, and we face the coming year with a fuller point of view of the architect in popularizing the arts.

Chapters dormant as to public information are awakening. To energize this spirit is the principal problem confronting the Publicist. Discussion, both formal and informal, at this Convention will be helpful. We are looking forward to a more intelligent exchange of ideas between the Chapters and the Committee. The Boston Chapter illustrates the transition from inertia to action. The Publicist is capitalizing this situation by a more personal procedure than has yet been possible.

After a conference with Mr. S. Bruce Elwell, who has been appointed Chairman of the Committee on Public Information of the Boston Chapter, the Publicist has decided to prepare and distribute to the press for a given period all news matter authorized by this Chapter. The

Committee Chairman will send the material to the Publicist, who will write the articles under the caption of the Boston Chapter, and insert them in Boston Chapter envelopes for transmission to the Chapter's clerk, who in turn will send them to the Boston newspapers in conformity with appropriate release dates. It is the plan of the Publicist to send to every Chapter a copy of the raw material received from the Boston Chapter together with a copy of the finished product evolved for the press by the Publicist. In this way, the principles both of news writing and of mechanical form will be presented to every Chapter Committee on Public Information in practical fashion. Eventually, of course, the Boston Chapter will administer its own publicity, the experience gained through this experiment pointing the way to an organized program.

The Committee commends those officers and members of the Institute whose activities have been the basis of public information development. The Committee recommends the continuance and expansion of all such activities possible. Among these are the holding of architectural exhibitions for viewing both by the public and by pupils in schools. A notable example was the exhibition in Philadelphia, which, for the first time, was held in a department store. Aside from the thousands attracted through propinquity, and whose appreciation of good architecture was undoubtedly increased, the attendant possibilities of publicity, which were utilized to the utmost, were potent factors in arousing lay interest in the profession.

But even greater results radiated from this reservoir of service and news. The Philadelphia Chapter started a traveling exhibition around the country under the auspices of the American Federation of Arts and a circulating exhibition in the schools through the cooperation of the Board of Public Education. The latter enterprise was endorsed by the Institute's Committee on Education and was made the basis of a national story by the Publicist, who also communicated with all the Chapters suggesting similar activities in other localities.

In connection with the Philadelphia Traveling Exhibition, and as possibilities which exist in any good exhibition of architecture in any community, the Committee calls special attention to recent activity in Altoona, Pa., a city of approximately 100,000 population, through the initiative of one firm of architects—members of the Institute, but distant from the seat of operation of the Southern Pennsylvania Chapter.

Mr. John Hunter of Hunter and Caldwell first secured the cooperation of the local press and then of the John Gable department store. The placing of the traveling exhibition in that store and one of its show windows was made the occasion of a campaign to awaken the architectural consciousness of a community. In the program as carried out were included an evening opening view, talks by architects and professors from Philadelphia and other cities before several service clubs and women's organizations in Altoona and nearby places, talks to thousands of pupils in the schools and notification to all scholars, frequent radio talks, and continual notices in the news columns as well as in the advertisements of the store.

In addition to this splendid cooperation, and the exploitation by the press of architecture, landscaping, all the arts, sound constructions, city planning and slum elimination were also featured. All moving picture houses in Altoona played a large part in this civic campaign, showing a "trailer" calling attention to the exhibition and crediting the American Institute of Architects and the American Federation of Arts as its sponsors. Not only was the whole community aroused to the need of improving its plan and appearance, but considerable work has already accrued to the local architects as a direct result of informing the public concerning the advantages of architectural services.

Summary.—The American Institute of Architects now operates a publicity system which, while still in an embryonic stage, has won the confidence of the press and the public and has inspired the architect. We are maintaining an office whose responsibility is to inform the nation primarily through a central system, and secondarily through sixty-five local systems represented by the Chapters.

A little reflection will reveal the stupendous character of our enterprise. The magnitude of our responsibility is inspiring rather than discouraging, and we face the coming year with a consciousness that we can succeed despite difficulties that would dishearten any group where very existence did not impose obligations that cannot be evaded whatever the cost.

The Institute will be mindful that the Public Information Committee is concerned with news. In a Circular of Information distributed to all Chapters, we explained the nature of news. While further definition should be unnecessary at this time, we do however reassert that the Institute is an abundant source of real news, the importance and availability of which is not open

to question. This being so, the necessity of paid advertising, rightly imposed by correct ethics of business upon organizations engaged in trade, is removed. The Institute respects the conventions of journalism. It does not seek advertising other than that which it merits through news. In view of this situation, therefore, this Committee expresses its opposition to group, chapter, or individual advertising.

The Committee recommends that the wording of Article 8, Section 1, of the Proposed Amendments to the Constitution and By-laws of the American Institute of Architects be changed to read as follows:

"Section 1. Establishment:

(a) There is hereby for the purpose of stimulating activities and disseminating information in all matters relating to architecture and to the arts and to the building industry.

Numerous suggestions to enlarge the scope of public information have been received by the Committee. These suggestions contemplate cooperation with local Chambers of Commerce, with city, state, and national officials, with local traction and bus companies, with publishers of newspapers, books, periodicals, and postal cards, with all associations affiliated with the building profession, with schools and other public agencies

relative to architectural exhibitions, with business institutions as to short courses on architecture for salesmen, with the Better Homes in America movement, with the Producers' Council, and with the architectural journals. Such associations, it is believed, will provide many opportunities for publicizing architecture.

Respectfully submitted,

(S) WILLIAM HARMON BEERS, *Chairman,*
Committee on Public Information.

To the Board of Directors, A. I. A.:

The following resolution is suggested by the Committee on Public Information for adoption by the Board of Directors:

Resolved, That, in view of the extraordinary expansion of the public information activity of the Institute and of the increased costs thereby entailed, the appropriation of the Committee on Public Information for 1931 be increased to \$20,000.

Respectfully submitted,

(S) WILLIAM HARMON BEERS, *Chairman,*
Committee on Public Information.
(*Applause.*)

CHAIRMAN BEERS. Ladies and Gentlemen, we have the pleasure this evening of having Mr. Byington, the president of the Producers' Council with us. (*Applause.*)

ARCHITECTURAL ADVERTISING FROM THE PRODUCER'S POINT OF VIEW

ADDRESS OF F. P. BYINGTON

Mr. Chairman, Ladies and Gentlemen: I want to say, before going into the subject matter of my address, that it will be very short. I realize that another speaker is to follow me, and also that all those represented here have many thoughts in reference to this particular problem.

Why are we as producers of building material interested in this question of publicity as it relates to the architect and the architectural profession? We pride ourselves on being manufacturers of quality material and, gentlemen, the thing that stares us in the face today, the thing that alarms us more than anything else as producers of building material, is that the whole construction industry seems to be arriving at a point where price competition is the only question involved and quality competition is rapidly disappearing from the picture.

Now to whom, gentlemen, can we look for support in bringing back this competition to a quality standard? No one but the architect. He alone stands in an impartial position and can de-

cide what is best for his prospective client. Really, we have almost arrived today at the point where the manufacturer of quality goods has despaired and is about ready to make the cheapest material that he can produce at a price. You can see, therefore, gentlemen, that we are vitally interested as producers in doing all that we can to place the architect in that dominant position where he can protect our interests if he sees fit to do so.

We, as producers, feel that the one thing that possibly can bring the architect to that position is the architect himself. I do not feel that any publicity, paid or otherwise, can actually bring to the mind of the prospective client just what the value of an architect's services is. We realize that in this publicity you have been carrying on, you are rendering the public architecture-conscious, more desirous of beautiful buildings, more interested in the quality of the design of these buildings, but, gentlemen, are we bringing directly to that prospective client, that man

who is going to invest his money in buildings of all types, just how valuable to him the architect's services are?

I feel very strongly that the fee of the architect today should be double what it actually is. If it were, and if I were erecting a building which was to cost millions of dollars, I would get more out of the fee that I paid that architect than I could from any possible economy that could be exercised in the construction of that building.

Now, gentlemen, the vital thing we must bring to the public is the value of your services. How can we do it? How can we help?

As far as the American Institute of Architects is concerned, I feel that that reputation must be established locally by the individual Chapters. I feel that the architect must take a more active part in the civic affairs of his community. We rarely see the names of architects on any of the committees that are organized for civic betterment or for some outstanding movement. There are exceptions, I know, and those occur in the cities where the Chapters are strongest and where they exercise the most influence in public affairs.

We must put the architect in the foreground. He must take an active interest in everything that occurs in his community because by so doing he is brought in closer contact with the business man, with the lawyer, with all those men who exercise influence in that community and who are prospective clients. They will have greater respect for the architect as a business man if he takes that active part in his community.

Now how can we, as producers of building material, legitimately aid in this publicity movement? There is one way I feel in which we producers can legitimately spend a great amount of money in cooperating in this movement. About six months ago, one of our member companies built an architectural exhibit of their products. This exhibit has been shown in three cities where Chapters are located. It has aroused a great deal of interest among architects. I therefore suggested in our meeting this afternoon that the Producers' Council appoint a committee and make a study of this exhibit question and decide whether or not the Council as a whole should not design a joint exhibit of all materials in their development stage and in their completed stage, and that such exhibit be shown in every city where a Chapter was located.

In that way we could possibly bring about the very thing that Mr. Laurence suggested at the luncheon this noon. We could get the active, helpful criticism of the architectural profession

in the development of our products. We need it and we hope that we shall be able to produce materials which will be of interest to you.

Combined with that, could there not be planned an architectural exhibit like that which was shown at Altoona, and in the various cities could there not be held Institute meetings which would last three or four days or possibly a week, to which the public could be invited, and where the subjects would be discussed by national authorities? At the same time, there could be distributed to the public which attends these exhibits a brochure or booklet clearly defining the value of the architect's services.

I feel that this whole movement should be under the guidance and control of the National Headquarters of the Institute. In this one unified movement we can cooperate, and I am sure that if you deem it wise to have such a joint exhibit made, you can rely on the Producers' Council to cooperate with you in every way possible.

Another activity which has been started in various parts of the country is the building congress. It certainly has served to bring into closer contact the architect, the laborer, the contractor and the material man, and I think it has awakened a greater consciousness of what the architect's services are. We pledge our aid in organizing these congresses in cities where they are not now established.

In closing, I wish to say that the producer is ready to cooperate in any way he possibly can in this movement for greater publicity for the architect and the architectural profession, but we rest our case in your hands, and will give you such aid as you think is wise for us to give. (*Applause.*)

CHAIRMAN BEERS. We are all very thankful to Mr. Byington for his suggestions. I know that the Committee on Public Information is. It welcomes them, and it welcomes any suggestions that help us to enlarge its activities. The Producers' Council is working right with us, and I think this idea of Mr. Byington's is excellent.

The next speaker of the evening is Mr. Preston Nolan. Mr. Nolan is, as I said before, the appraiser for the Chicago banks and the Chicago Clearing House.

The address of Mr. Nolan was interesting and extensive. It is not included in the Proceedings, but copies are available at The Octagon, on request.

CHAIRMAN BEERS. I am sure we have all enjoyed Mr. Nolan's remarks. I think he is driving at the same thing that our Committee is

in a different way—that we will not get anywhere with paid advertising. We have come to that conclusion. We feel that indirect advertising, such as we are trying to do, is far more valuable. I know that there are some delegates tonight who probably do not agree with our point of view, and we would welcome any remarks from anyone here. We have Mr. Grady, our Publicist; Mr. Nolan, and Mr. Byington who will gladly answer any questions which you wish to put to them.

MR. CUNNINGHAM. Mr. Chairman, there were some things in what Mr. Byington said that I think are worth thinking about. I have noticed that the Institute seems to be tending toward an effort to sell the architect to the public. I personally do not agree with that effort, but that doesn't make any difference. I have always been particularly interested in an effort to improve the public taste, which I think is one of our very important functions.

Now, manufacturers of building materials, including members of the Producers' Council, advertise in important magazines that sell many copies to many American readers. When they illustrate a building, they almost invariably pick out the worst building they could possibly find. If they are advertising brass pipe or noiseless valves or whatnot, they show a building which is almost invariably atrocious as a sample of the building in which they put their stuff.

Now, they do not intend to do that. I have been sufficiently interested sometimes to write to manufacturers and ask why they pick out such rotten buildings to advertise what is supposedly a good thing. They say that they make contracts for their advertising by the year and that the advertising man picks out the pictures.

Now might it not be possible for our Committee on Public Information to offer to the manufacturers some sort of advisory service in the choice of illustrations, so that the reading public, which is eventually the building public, will see the right sort of thing to help improve public taste. I offer that as a suggestion. (*Applause.*)

CHAIRMAN BEERS. I think that is a very excellent suggestion.

MR. M. H. FURBRINGER. Mr. Chairman, Ladies and Gentlemen: I want to say at the outset, that the views that have crystallized in our Chapter at home are somewhat at variance with the remarks that have been made here tonight, but nevertheless as we have given considerable thought to this, I believe it would be of interest to the members of the convention to hear what we have to say.

Believing it would be of interest to the members to know what the Tennessee Chapter is doing and proposes to do in connection with the matter of publicity and public information, we are going to infringe on your patience for a few moments while we give you a brief summary of our plans and aims.

Only a few years back we indulged in many a good laugh at the thought that most of the smaller houses and buildings were erected without the services of an architect because no one wanted that class of work. But as the speculator builder widened his operations and began to infringe on the field that we had regarded as our own, we sat up and took notice.

Now we find ourselves face to face with a condition which, it seems to us, calls for prompt action if we do not want to have as competitors other interests, untrained in the planning and designing of buildings, and yet making serious inroads into the profession of architecture.

After some investigations, we discovered that to a great extent the fault was ours. We found that the public in our vicinity was poorly informed as to the duties and responsibilities of an architect, and that in innumerable cases, houses were built without the services of an architect because the people did not understand that it was necessary to have expert advice and counsel and that it was economy in the end to pay the fee which would protect their interest.

How can we attach any blame for such shortsighted reasoning to the individual when almost every popular magazine which reaches the home is filled with descriptive matter of how to build without the aid of an architect, and when we ourselves take no steps to acquaint the public with the folly of this procedure? One popular periodical furnishes, for one dollar, plans and specifications, such as they are, for small houses, and they agree to refund this amount for a kodak picture of the completed house.

If the interests antagonistic to ours stopped here we might still indulge in a good laugh when these parties "get stung", but what about the apartment houses costing several hundred thousand dollars each for which the promoters pay a fee running as high as one-half of one per cent for the plans and specifications?

Did you ever stop to consider how carefully the mortgage and loan companies have the title to the lot investigated, and their insistence on the employment of a competent attorney to perform these duties, and then evidence but little concern as to the competency of the architect or even raise the question if one has been retained?

These conditions, we believe, are to be found in almost every locality, and we know they do reflect an unhealthy status to which the architectural profession must give serious consideration if they are to be remedied. Honest differences of opinion may be advanced as to how this should be done, but it seems to us that we can agree at least on one point, and that is that some action should be taken at the earliest moment consistent with careful planning and intelligent procedure.

Based on the theory that each Chapter represents the Institute in the region in which the Chapter is located, the Tennessee Chapter has developed plans for an active newspaper advertising campaign which will have for its objective the education of the layman in the duties and responsibilities of an architect, his charges for the services rendered and the method of his employment. In a plain statement of facts we will draw attention to the fallacy of attempting building operations without expert guidance, and we will, in a series of properly prepared articles dealing with architecture, make the telling of our story interesting and instructive.

In order to reach those most intimately concerned with building enterprises, we will mail at regular intervals a concise and carefully prepared pamphlet which, by a more direct method, will carry our message. Investment houses, bankers, state and municipal officials and members of the Boards of Education will be placed on our mailing list, and in order to accomplish the most good with the fund of \$10,000 which the Tennessee Chapter members have pledged themselves to expend over a period of twelve months, this undertaking will be directed by an advertising agency under the control of the Chapter.

An architect must be employed before he can render any service, and the regrets of those who have suffered by attempting to build without his guidance are like the water which has passed over the mill. Unless we ourselves take steps to correct the evil so well known to us, other interests will in time supplant the profession, the members of which are trained and equipped to undertake the duties of their office.

Well within the recollection of even the younger generation of architects is the attitude formerly assumed by The American Institute of Architects in all matters relating to publicity, or, to strip the word of any camouflage, advertising. Great would be the regret and serious the consequences if discretion were thrown to the winds and the bars lowered for promiscuous

advertising by individuals, and yet, on the other hand, group advertising can be undertaken without loss of dignity or a lowering of the respect which a noble profession has the right to demand. Serious also will be the consequences if we idle away our time and assume an attitude of aloofness while other interests with a keener vision than ours continue to make inroads into the business side of the practice of architecture.

Chapters of the Institute in all sections of this country have given, and are giving, serious consideration to this very intricate question, and some have developed plans which are beginning to show results. The Committee on Public Information of the Institute, under the able guidance of its chairman, is doing good work, the results of which are far reaching. We claim for our efforts no innovations, but we reiterate in closing that the time has arrived for concerted action of all Chapters, and in this we of Tennessee believe we are performing the duties the Institute has a right to expect of us.

If other Chapters in our vicinity will join with us in this undertaking, it will reduce the per capita cost. It will increase, we sincerely believe, the more general employment of architects, and we will all profit thereby and the influence of better architecture will soon be apparent. But if we must continue without the cooperation we desire and solicit from our neighbor Chapters, we dedicate ourselves to this task, sincere in the belief that we are doing our duty as we see it. Anything less would not justify our existence.

MR. GROSVENOR ATTERBURY. After listening to Mr. Nolan, I have a feeling that instead of all the effort that the Institute is making in its dignified and commonsense way to put the art of architecture on the map, it might be better, easier for us all, to turn appraisers.

But he did indicate two things that I think we could properly copy. In all the hundreds of thousands of circulars, epigrams and quotations that he sent out, his own name appeared on every one. On how many buildings that we design do we put our names as architects, in spite of the fact that the Institute some fifteen or twenty years ago went on record as recommending that practice as beneficial not only to the public and the architect but to the Institute itself?

Secondly, I note that Mr. Nolan gives a series of one-man shows, and I see no reason why architects should be denied the opportunity of showing their work just as painters and sculptors show theirs. It has rarely been done. It seems to me that it is a perfectly legitimate and proper

thing. As a matter of fact, if architecture, as an art, is to recapture in this country the position which architecture, as the mother of all the arts, has held for two thousand years abroad, it must claim the position that it deserves. And one of the ways is to place the exhibit of the architect on a par with that of the painter and the sculptor, claiming his position as an artist and justifying that position by exhibits of his work.

The exhibitions that we have in this country are exhibitions of current architecture. The space is limited. It is being still further confused and constricted by concurrent exhibitions of the allied arts and mechanical products. Where there is space, the exhibition becomes so large that your work is lost like a needle in a haystack. If it is to be seen, it must be presented on a very large and expensive scale, and the result, to my mind, is unsatisfactory in the extreme.

In our work in the Architectural League in New York in the old days, I think we accomplished a great deal in the matter of public education, but it seems to me that of late we have gone far afield and are not accomplishing what should be accomplished. Under the conditions that exist today, it might be far better if architects, as a habit and a custom, did what painters and sculptors did and do,—had their individual exhibitions at which they could pick the work that they thought was their best and exhibit not only the work during the past current year, but work which they have done in years gone by, so that the public can see their work as a whole and their confreres could judge and criticize it. And last, but not least, they could themselves look back and see what they had done.

There seems to be no reason why we should not do it, but I think the practice has been frowned on more or less. When Mr. Tompkins and I gave a one-man show at the Century Club in New York, two years ago, I thought it was the first time it had ever been done in this country. I heard afterwards that some one else had taken a picture gallery for a similar purpose. I did it in the hope that it would be followed by other architects. Unfortunately, it has not as yet been followed in New York, but I urge very strongly that from now on the consideration of the Institute be given to that as a method of obtaining the right kind of publicity. We are not fish mongers. We don't want to blow a horn and try and sell our wares in that way. Personally, I am strongly against any kind of advertising as a personal effort to get something that you don't fully deserve.

The point about exhibitions is that if they show that you are competent and that you have done good work, they perhaps bring you what you deserve, and they naturally operate the other way if the work is not good.

After all, there is something in claiming a position that I think we as artists ought to have. We are so accustomed to weigh our values by dropping dollars and cents in the scales that it is very, very difficult to secure a true measure of value for our work. It will take us years to get it measured in any other than commercial terms. It means a hard fight, but certainly the only way in which we can properly approach the public is by the kind of advertising which we pronounce "education." My suggestions are that the Institute urge the adoption of the former precedent, that the architect sign his building, and that exhibitions of one, two, and three men in small groups be urged throughout the country. I think as a method of interesting the public they are quite remarkably successful. Thank you. (*Applause.*)

MR. JOSHUA H. VOGEL. We would regret, as a Chapter, after trying out the experiment of advertising for a little over two years, to see any other Chapter go through the same experience and throw money away, and I personally regret, as one having tried this out, to see a Chapter like Tennessee spend a large sum of money on advertising.

After we tried that out, we sent our report to the Institute Committee as a unanimous action of our Chapter against advertising. It does not pay the architect to advertise in that form, and we have adopted the method of publicity through public information.

We tested the value of human interest stories in the newspapers. We kept careful account, by clippings and so forth, of the effect of paid advertising, and we are against it as a Chapter. We heartily endorse the Chairman's recommendation that the architects do not participate in paid advertising. It does not pay anybody but the advertising agent. Public information through and by the aid of other agencies is more far-reaching and more effective and considerably more dignified. (*Applause.*)

MR. H. B. UPJOHN. Gentlemen, I want to pay first a tribute to the Publicity Committee for their being able to get the ear of the newspapers of the United States, but there are several phases of this publicity that I think we might possibly consider, so I made some notes on the subject.

The subject divides itself into two headings: We might call them mass advertising and individual advertising, but let us not use the term "advertising" at all. Let us call it promotion of our beloved profession. There are a few books written about the architect, for example a very delightful one written in England called "The Architect in History." But they are all too few and little read. On the other hand, if you look today through the book shelves of Brentano's and other big book stores, you will find many books written about Hepplewhite and Sheraton and Duncan Phyffe. People will value a little piece of furniture just because they can attach the name of a maker to it.

Yet within my lifetime and the memory of practically every man here, they tore down St. John's Church, New York, a masterpiece of its time. If it had had attached to it the name of Sir Christopher Wren in England, it would have been saved. That reflects only a phase of the American mind. We haven't gotten to the point where architecture is valued because of the name that is associated with it.

Look at New York! The masterpieces of Stanford White, one by one, are going into the discard. No one thinks that the masterpiece is worth more than the commercial value of the land on which it stands. America never will value the architect until it realizes that the architect's work is an art of the highest standard.

Some years ago I was talking to the North Carolina Chapter and I made the suggestion that few of the architects of the state probably recognize or remember the name of the architect of the State Capitol, a very delightful building. I was delighted in going to the art gallery at Yale not long ago to find that Ithiel Towne was not only the architect of the North Carolina State Capitol, but that a bust existed of the gentleman.

We as a profession could do no higher honor to ourselves than to have a replica of that bust placed in the State Capitol of North Carolina. We could do no higher honor to ourselves than to record in the great buildings of our country the names of the architects who designed them. We should erect proper tablets and make the public realize that our profession is a learned profession.

Recently I had occasion to write the history of the first Presbyterian Church in New York at the request of Dan Waid. It was said that the building was the work of my grandfather. I knew it was not, but I hadn't the slightest idea whose it was. I was unable to find any record whatever in the church. I went without success

to Columbia, and to the various libraries in New York City.

Finally I found the date of dedication. Then I went down to the newspaper room and I asked what newspapers were published at that time. I found the *Herald*, the *Tribune*, and the *Commercial Advertiser*. By getting out the first half year and looking up the date, I was delighted to find that the architect was no less a person than Joseph C. Wells, one of the founders of the American Institute of Architects. But only one newspaper out of three mentioned the architect's name. The other two mentioned the sexton and the person who sang the solo, and the assistant rector, and the people that led the choir and everybody else, but the architect was some sort of glorified plumber, or perhaps a little better than a mason or a carpenter.

Now, the proper recording of architects' names is one step, Mr. Chairman, I think the Institute could very properly take in establishing the honor of the profession. Some means should be taken to educate the newspapers to the fact that the real value of an architect is destroyed by advertising.

The trouble with individual advertising is we can't be Painless Parkers or Dr. Munyons, and most newspapers neglect the individual. There are many questionable ways of getting publicity individually. On the other hand, we have the publication of our works which, of course, in an architectural publication means that they have passed a jury of examination and that they are worthy of being published. Then again we have the dignified method of writing articles which improve our profession, improve ourselves, and help to raise the dignity of the profession.

In a way, it sums itself up to this phrase which we so often hear in church: "Let your light so shine before men that they may see your good works." Thank you. (*Applause.*)

MR. EMERY STANFORD HALL. In Mr. Nolan's address he recommends that the way to educate the public in an appreciation of the service of an architect is for the architects to be human and tell their prospective clients funny Irish stories. That is all very well for Irish architects, but I happen to be an architect of Welsh descent, therefore I cannot tell an Irish story without wrecking it.

Seriously, I want to heartily commend the general education campaign which has been so admirably undertaken by the Committee on Public Information under the direction of Mr. Beers. I heartily agree with the idea of maintaining through the newspapers, as advocated by Mr.

Grady, the dissemination of information regarding architecture, but I want to emphasize a different angle from that which has been emphasized by the chairman of the committee and others who have spoken on this subject.

It seems to me that general publicity has its limit in accomplishing the thing that is desired. General publicity in any educational campaign creates a background, but only a background. The members of the Producers' Council can testify that gradually they have departed from their former custom of making large and excessive use of popular advertising such as could be gained through "*The Ladies Home Journal*", "*The Saturday Evening Post*" and magazines of similar national distribution and that they are now giving much more attention to journals and methods of reaching the architect direct. Their reason for this change in policy is no doubt that they have discovered that architects have a great deal to do with specifying of material that goes into building, and that if they are to get their material used they must secure the attention of architects. This means a special study of how best to reach the architect.

Now as architects, I believe we have very much the same problem. Our professional welfare is influenced by a comparatively small group of people. It is up to us to discover and segregate this group and get the facts about architecture to their attention. Who constitute this group? I do not know, but I think I can point out a very important portion.

Since financial, real estate, and contract problems are so intimately connected with building projects, who is there, upon contemplation of the employment of an architect, who does not first consult his banker, his lawyer, and, since land is always involved, not infrequently his real estate broker? If the broker, lawyer and the real estate broker are fully and intelligently informed as to the real function, purpose and value of architectural service, then the road to easy successful architectural service is more smoothly paved.

My plea tonight is that we go on with the campaign of general publicity, but that we also inaugurate an educational campaign specifically directed to reach those groups of people who are essential to successful architectural practice. For illustration, to all people it is important in order to secure justice in the courts that the judges that sit on the bench shall be intelligent as to the aims and purposes of the litigants before them. This is particularly true when it comes to matters involving professional practice which

is not so commonly understood by juries. There should be available, and put in the hands of all judges of all courts, the profession's idea of what constitutes honest, faithful and competent architectural service and adequate preparation for such service. The judges need this information in order to be able to instruct juries intelligently.

Bankers need to understand that in order to protect the investment in building that there must be competent architectural design and supervision; that such professional service is, to say the least, of equal importance with legal opinion of title. Bankers need to realize that the building industry is the second largest industry in the United States, and that if they suddenly shut off the credit of the building industry, they are sure to precipitate a financial panic. In such case, building will not suffer alone.

On the other hand, they need to realize that money is unsafely invested in building loans where the work is not designed and supervised by intelligent, competent architects. They need to understand that their present trouble with building bonds is due to the fact that they have been unable to distinguish between the competent, qualified, reputable, architectural practitioner and the man passing under the name of architect who is the hired servant of the speculative builder.

May I urge, therefore, that the Committee on Public Education give due consideration to the preparation of a special educational campaign to reach direct those people who most vitally affect the success of architectural practice. (*Applause.*)

MR. W. D. SAWLER. At the request of several members of the Institute, I am here to tell you of the work we as producers are doing to promote architecture and the greater use of architectural counsel.

The Morgan Woodwork Organization has recently inaugurated a nation-wide education program involving an expenditure of many hundreds of thousands of dollars to help make the home-building and home-buying public conscious of the need for architectural unity in the home and the value of competent architectural counsel.

The messages of this program will reach hundreds of thousands of actual home buying prospects in all parts of the country through simple, graphic, illustrated literature. Millions of rich, dignified folders, brochures and letters setting forth convincing comparative data—contrasting illustrations are already in circulation preaching this gospel—the theme of the entire program:

"Build Your Home Architecturally Correct—Consult an Architect!"

By engaging the services of an architect, the buyer is insured. We state that his home will be architecturally correct—constructed of proper materials—and his investment in a home will be safeguarded against quick depreciation—low loan and resale values.

Hundreds of the foremost distributors (retail material dealers) are already engaged in local education programs in cooperation with our organization, directing prospective home buyers to the architect for advice before building. We expect fully three thousand distributors in the principal cities to join us in this program within a very short time.

The distributor is fast becoming a great factor in the sale of homes, therefore there should be the greatest cooperation between the distributor and the architect. This program sponsored by the distributor draws the architect and the distributor closer together. Instead of the distributor becoming the "architect", the contractor and what not, he will urge home buyers to engage the services of an architect and in this way he will not be competing with the architect, as has often been the case in the past.

The nation is literally freckled with mongrel houses built during the past twenty-five or more years, and we feel safe in saying that no community has escaped their blight. They are eye-sores and retard real community development. They represent an economic loss to their owners of billions of dollars due to the fact that loan and resale values have dropped greatly because of obsolescence. It is to help put an end to this terrific waste that we are pioneering this movement.

This program is not altogether a so-called philanthropic move on our part—it is sound business, because the more homes built under the supervision of capable architects, the wider becomes our market for the authentically designed woodwork which we manufacture.

To back up our educational campaign we have completely revolutionized our mill production to meet the needs of the architect. Jerry builders and the irresponsible speculative builders—the "self-appointed architects" who have little or no regard for correct design, are becoming very small factors, we feel, in the building field, and their demands for cheap "garden variety" trick stuff of mongrel types is never considered in the shaping of our manufacturing and merchandising policies.

Today, with the Morgan Woodwork Organization it is "Correct Woodwork the Architectural Need"—Colonial woodwork for the Colo-

nial home, English woodwork for the English home, Spanish for the Spanish home, and so on.

Another thing of interest to you is the fact that the Morgan Woodwork Organization never has competed and never will compete with the architect in the sale of house plans. We have always directed prospective home buyers seeking this service to the architect, and this will be our policy in the future. We are, however, working with the Architects' Small House Service Bureau on the production of a series of books on correctly designed small homes of period design which will be put in circulation through our dealer organization very shortly. It is our purpose to direct the buyers of Architects' Small House Service Bureau plans to engage local architects to supervise construction—in fact we will warn the builder that it is absolutely essential in order that a perfect result be obtained.

Now I should like to explain briefly a few highlights of the text in a few of the folders being used in this educational program.

This piece of literature which I am holding up for you to see is the first of the series of folders featuring "Build Your Home Architecturally Correct—Consult An Architect." You will note that it illustrates the four most popular types of dwellings being built in this country at the present time—Colonial, English, Norman-French and Spanish. The caption on this page is: "Whatever Your Choice of the Above Homes—Build it Architecturally Correct Inside and Out." Following this, it explains all the advantages of engaging architectural counsel and warns the reader to avoid the pitfalls of building without competent architectural advice.

The next broadside is entitled, "Profit by the experience of the man who built this house," and as you will note, we illustrate one of the typical hideous monstrosities built around 1905 and which is today obsolete. Compare this house with the one in the next fold—a fine old architectural gem, a Colonial dwelling built in the late eighteenth century in Stoughton, Mass. This charming home, we explain, is architecturally as perfect today as on the day it was built, whereas the mongrel house of 1905 is hopelessly out of date and worth but a small fraction of its original cost.

We bring this message down to the understanding of the layman by associating it with things common to every one of us. Therefore, in the next broadside we feature the fact that jazz type houses last no longer in popularity and value than jazz song hits.

The next broadside in this series is entitled, "You Wouldn't Dress This Way", and beneath this caption is an illustration of a man in golf knickers wearing a silk hat and a dress coat. The message follows, "Then Why Build a Home Like This, or This? (Two types of mongrel homes are shown.) As with Personal Attire, Your Home Should Be In Good Taste—It Demands Good Architecture Thruout."

These messages, reaching hundreds of thousands through the mails and millions through the press, will go a long way to sell architecture to the American public.

In conclusion I should like to emphasize the fact that the Morgan Woodwork Organization stands ready to cooperate in every way with the American Institute of Architects to bring about a greater appreciation and use of the services of the architect and to promote the building of correctly designed homes. (*Applause.*)

CHAIRMAN BEERS. Gentlemen, we have heard tonight the point of view expressed by different gentlemen. We quite clearly understand, I think, how many of our Chicago members feel. At this time I would like to call upon Mr. La Beaume to give us his opinion on this subject.

MR. LA BEAUME. I am afraid I have very little to say on the subject of advertising. I have followed the activities of your Committee with a great deal of interest during the past years and I appreciate the lines on which you have conducted your program. From time to time I have had a few words myself to say in "The Octagon" and otherwise about the general subject of advertising, but it is a matter that leaves me in a great deal of confusion of mind.

I think I addressed the profession on the subject of signing buildings and pointed out the peril that might be involved in attaching our names to some of our masterpieces of the moment. I think the thing works both ways. I think it is a two-edged sword. For myself, I am quite content to know that a good many of my earlier indiscretions remain unsigned, and will in due time find their way into limbo without any uncomfortable stigma attaching to my own comfort and peace of mind.

As for the general question of advertising, I cannot feel quite that the Institute ought to adopt some of the methods that have been proposed tonight. I do not think that we stand quite in the same position toward the public as the bond salesman, the banker, or the realtor. I agree with the speakers who said that our main interest is to educate or inform the public of the cultural values of the art that we practice; that we

are not primarily interested in advertising ourselves as bankers or realtors or tobaccoists or insurance agents.

I think that there is a general reaction of disgust extending over the country at some of the manifestations of advertising indulged in by big business in this country. I touched slightly on some of those points last night before the Producers' Council. I indicated that the time might soon come, if it had not come already, when it might be advisable to call a conference to consider the reduction of advertising somewhat along the lines of the recent Naval Conference held in London (*Applause*); at least I thought that something ought to be done to secure parity between the great powers represented by Mr. Byington and some of his rivals.

The gross waste and the torrent of information and misinformation that is drowning the intelligence of the American public is something that ought to cause you to pause and take counsel before we as an Institute of professional men commit ourselves to any false or foolish policy of propaganda. (*Applause.*)

MR. LANCELOT SUKERT. I will say just a few words because I know everybody wants to go because of the late hour. The report which was offered by the Committee on Publicity probably thrilled all of you as it did me. I was horrified to hear in its conclusion that the Committee opposes group publicity.

CHAIRMAN BEERS. Group advertising.

MR. SUKERT. Group advertising, the sugarc-coated word; it doesn't make any difference. There are probably about 10,000 architects in the United States. I do not know whether or not that number is correct. I believe that the membership of the Institute numbers about 3,000. We are supposedly a representative body. At each of the last four or five conventions I have come to Washington impressed with the dignity, austerity, and the general high level of the proceedings, so much so that I have never before had the nerve to ask for the floor to discuss this matter.

I come from Detroit where we have been discussing publicity for several years, and I believe that I am uttering the opinions of the Detroit Chapter. In the first place there are some few architects who have ample means and who therefore have no necessity whatsoever for selling their services. Architecture is their avocation. Then there are some who are so well known that they do not have to go out and seek business. Then there are the rest of the 10,000 who have to go out and sell—and I fear that I may

be committing a sacrilege when I use the word "sell" in this convention.

Somehow or other we all seem to be afraid to get down to brass tacks and endeavor to find out what the true meaning of all this is. What is advertising, or to use the sugar-coated word, "publicity," but selling? The Committee, by its efforts, has been selling architecture and good taste. It has not been selling the functions of the architect to the public. It has not been informing the public—and this is not meant as a criticism, Mr. Chairman. The attempt is being made to inform the public of architecture generally, but not to inform the public of the things that the architect does and how he does them.

Let me put it this way: I learn of a possible prospect. (I am using the words of the salesman.) There are many of you who do, I know, learn of prospects. The prospect is perhaps not from Boston which, Mr. Walker has told us, is a "state of mind." Maybe he is from Detroit, which is rather a state of chaos. He hasn't the faintest idea what the architect can do for him. He has already been approached by several construction outfits who have made him an offer to prepare plans and specifications for nothing. He can't see any reason why he should pay an architectural fee. My job becomes that of selling him architectural service, not architecture, and I find myself selling not my own architectural service, but architectural service in the broader sense.

Perhaps the third or fourth architect who calls upon that prospect reaches him at a time when he has been sufficiently educated by the predecessors so that he finally decides to employ or commission an architect. The first two or three have done the missionary work which should have been done by Institute publicity.

We are selling on a high plane, we will say. We try to be dignified. We are still wearing the halo that we brought back from Washington. But we are competing with salesmen, supersalesmen, highpowered salesmen, call them what you will, who are selling a building as a unit, a completed thing, and they are doing what we were criticized earlier this evening for not doing, namely, showing the prospect how much money can be made from his building project. If you have ever seen one of the "set-ups" made by one of those construction outfits, you must have appreciated that it is a marvelous education in itself.

I do not suppose I am the only one that has to go out and sell architectural services. I do not suppose I am the only architect who finds that the majority of the prospects that I inter-

viewed are in total ignorance of the value of architectural service. I believe frankly that fully eighty per cent of the architects in the United States, and eighty per cent of the membership of the Institute, are up against the same thing.

How are we going to inform all of the people so that when we send in our cards or announce ourselves as architects they will have some vague idea of what we can do for them? How are we going to reach them? By telling them through the building pages of the Sunday papers that the Institute is assisting the government in Washington? By calling their attention to the skyscrapers in New York?

Surely all of this is wonderful and interesting news, and I believe that every time the word "architect" is mentioned in the papers it makes it a little easier to sell the next prospect. But when I approach a prospect and find him in total ignorance, and when I reiterate the functions of the architect something after the manner of this very excellently prepared paper that the Illinois Society of Architects has sent out, copies of which you all have, I find that it is a pretty hopeless job. His mind is unprepared.

How to prepare that mind is the question. If only we knew who our next prospects were going to be, how much easier it would be! We don't. True enough, the Illinois Society of Architects has addressed the attorneys, the law-makers, the bankers and the financiers of their state. True enough, they are most important individuals and are closely connected with many building projects. Unfortunately, they are not connected with every building that is going to be erected.

Somewhere out in the vast multitude of the population of the United States, there are a lot of people who are going to build buildings. You and I and all of us want to sell our services, and I can say frankly that when I go out to sell my services I run into salesmen from the biggest and most important and best known offices. Despite the fact that they have big reputations, these offices have active salesmen. So apparently it isn't half as unethical or half as bad principle or half as undignified to "sell" as most of us would think to hear some of the things that have been said here this evening.

How are we going to reach the public? Here is a man who reads about the Institute doing something in New York, doing something to assist in Washington, but somehow or other he doesn't connect that with his own building operations. He thinks that it is a very fine thing that the architects are doing. But when it comes to

that man's own building, he considers it in a more practical light. He thinks, "Washington is a piece of artistry; I am going to build something for income, or I am going to build something to use,—a factory, a store, a warehouse, a theater." He is afraid to hire an "artist" because, in the first place, we all have a reputation for making our buildings cost at least fifty per cent more than we say they are going to cost.

How often it is that a client comes to an architect and states that he has, say, \$50,000 to spend; he expects the building to cost \$75,000—that is the reason he sets the figure at \$50,000.

How are we going to reach such persons and tell them the truth about ourselves? How are we going to educate them concerning the services which they may expect of the architect?

Now, I have racked my brain, we in Detroit have racked our brains, and we can't see any way except by group publicity and by reaching prospects through the periodicals that the ordinary man,—the man in the street, if you please,—reads.

For some reason or other, everybody seems to have an idea that advertising and publicity is lowbrow. If it is lowbrow, why do the finest industries, the biggest corporations, the most dignified manufacturers use it? And certainly advertising doesn't have to be lowbrow. You have seen some of the most marvelous kinds of publicity in the "Saturday Evening Post." You have seen it in the daily papers. "The Penalty of Leadership"—one of the most marvelous pieces of advertising that was ever written—isn't lowbrow; it is most dignified. We of the Institute need not think, because we may be investing in advertising or publicity, that we are losing one nickel's worth of the dignity and the high standing that we hope to maintain.

I would like to hear, and I think there are a great many others who would, why our Committee, which has so ably carried on its work, states in its report that it opposes group advertising when that, to me at least, is apparently the only way that we are going to reach these million and one building projects that we can't put our finger on until after they have been begun by contractors and it is too late for architects. (*Applause.*)

CHAIRMAN BEERS. Gentlemen, I should like to have Mr. Grady, our Publicist, answer the gentleman from Detroit.

MR. GRADY. The answer to the gentleman from Detroit is that we do advertise, but we do not pay for it. An industrial concern advertises because it must pay for it. The Institute adver-

tises by indirection. In other words, we gain the same end through news without charge that an industry gains through advertising by paying for it, and that is the sole answer.

MR. SUKERT. I do not like to start an argument, but may I ask why it is that after all the work has been done, these same prospects have the same darkness about the services of the architect that they had before it was started?

MR. GRADY. That is the most direct criticism yet made of the public information work, and it is just as sound as it is direct. The report very generally explains the general character of the publicity, of the news which has appeared in the newspapers. The report explains that at the outset we described architecture generally. Why? Because no other material was available. That is the most available news, it is the most striking, the most interesting, that which corresponds more nearly to news.

Now, I have canvassed very thoroughly this field of data and material and original thought, and I find that there is a marked paucity of material on the functions of the architect by the architects themselves. In other words, the architect has not yet explained himself in such a way as to make the publicity you speak of possible. As Mr. Nolan said, if the architect is to stand in front of the public he must belong to it in this sense quite as much as in any other.

If the architect has failed to register in the press as to characterization of his functions, it is his own fault. The function of this Committee is a reporting function, and in publicizing the functions of the architect it is quite at your service, and it is quite as competent in that field of special education as it is in the field of general education.

MR. B. V. L. GAMBER. I am glad you brought up the point of indirection in this publicity. As my confrere has said, we have given this matter a great deal of thought and considerable discussion. I hope it hasn't all been wasted. Through our observation we find the medical profession has achieved a wonderful amount of publicity to its own advantage, and beautifully, through the same indirection, but the psychological feature of it is that they keep hammering away. The dental profession does the same thing beautifully, perhaps not so indirectly, and they keep hammering away. They not only use the newspapers and some of our best periodicals, but they use the radio. How many of you here tonight have not listened to Amos 'n' Andy and heard the announcer say, "Use Pepsodent twice a day; consult your dentist twice a year"?

We met a representative of the Producers' Council in Detroit, and we said to that representative, "Will you carry this message to Washington to your meetings there: that instead of swamping the architects with 'direct by mail' advertising, you emblazon across every ad that you carry in all your papers, in all your publicity, perhaps not this slogan but something similar to it—'Before you build, consult an architect.' Keep hammering away at it."

We feel quite strongly about this thing in Detroit because out of a considerable number of architects there, there are only a few who are well known and highly rated, and during this last year I have seen many of my friends there reduced to desperate straits, due, we all realize, to an economic situation in this country and all over the world, but due very largely to the fact that they have been, for various reasons, unable to advertise themselves. Let us call it advertising.

My suggestion—and I put it in the form of a question—is this: Cannot the Institute (we heard a very admirable report from the Treasurer today) increase its budget tenfold, fiftyfold if necessary, for publicity, and do it indirectly in the way that you suggest, do it semidirectly or do it directly, and through our best periodicals? We have all seen the notices which have been carried in "Scribner's Magazine." Certainly no one could object to that magazine for its character.

Keep hammering away as to the value of an architect's services. Also let the ignorant public know—and I might state right here that Detroit is less fortunate than many other cities. We do not have, to such a great extent, the cultural background that some of you more fortunate members possess as your environment. We have to tell those people—hard-headed bankers, business men, automobile manufacturers, and what you like—what an architect really is, because we are often met in the street by men who ask us, "What kind of a building does an architect build?" That just about sums it up. We don't build buildings, and we would like the general public to know that. Thank you!

MR. GRADY. I wish to thank the gentleman from Detroit for raising perhaps the most cogent question of the evening. You are quite right in stating that the publicity has been remiss in not stressing the services of the architect. That is the biggest gap in our line.

The reason for that gap is that the material of sound knowledge, sound information, is not available. Our publicity has been very general and very widespread, but latterly we have to a

very considerable extent stressed and explained the services of the architect. Mr. Ludlow of New York recently provided me with material which was printed very widely. That is one illustration among several.

But I do agree with you, sir, that this field should be covered more thoroughly and more abundantly than it has been in the past, and I rely upon the architects to explain themselves so that in turn I may explain them to the public.

MR. GAMBER. We are not speaking because we have been instructed to speak. It is, I assure you, perfectly spontaneous. May we carry back to Detroit the message, perhaps the hope, that the Institute will increase its budget many fold for this purpose, and that your Committee, which has done excellent work, will carry on to a larger degree? And let us remember the oft-quoted statement attributed to D. H. Burnham, "Let us make no little plans." It is just as true in advertising as in laying out a big city like Chicago. Let us carry that hope or assurance to a place like Detroit, which needs it.

MR. C. H. WALKER. I am in sympathy with the indirect advertising, and I am thoroughly out of sympathy with the direct advertising. I think there is one thing we have overlooked—we are a profession. The code of the professional man and the code of the business man are totally different, and always have been different. The professions have held that stand because of their code.

I want to tell a personal story because I think it is a compliment to this entire Institute of Architects. Within a year and a half, two organizations have come to my office—and why they selected us I don't know—who made the proposition that they would guarantee to get us at least \$100,000 of work during the year if we would give them \$1,000 down and pay one and one-half per cent on the work that they brought in. They showed us a list of names of architects who had signed that paper, and they said, "Are you interested?"

I said, "Decidedly." I was.

They said, "We would like to get the names of men in the Institute of Architects."

"You naturally would."

"Do you think they will be interested?"

"I think they will."

"Will you sign this paper?"

"I should like to have the support of some other members of the Institute at least guaranteed before I signed it."

"Whom would you suggest?"

I said, "Go and see Coolidge, Shepley, Bulfinch and Abbott."

The man came back, gleefully, in about thirty minutes. He said, "Mr. Coolidge was away. I saw Mr. Bulfinch. I told him all about it, and that you were interested, and he told me that if I could get Mr. Walker to sign that paper, every member of the Institute of Architects would sign it."

It is a compliment to you gentlemen. My son and I laughed and the man didn't know what had happened. He said, "You said you were interested."

I said, "I was interested, and I was interested to damn and wreck you as directly as possible."

I sent that information in to the American Institute of Architects, and I am told both firms have gone out of business since. (*Applause.*)

MR. J. T. BOYD, JR. It is getting late. I simply want to bring out the thought that it would be a good thing if somehow we could bring before the public the function of the architect in American civilization. As I look at this folder of the Illinois Society explaining the functions of an architect, it seems well written, but there are five points in it. That may be very well at the time that a man is considering a building operation, but five points, from the point of view of speaking or writing, are most difficult to get over to the public at once.

In the medical profession, for instance, there are many functions of the doctor and the dentist, but they have expressed all their functions in one word—Health, the preservation of health. Insurance is also expressed in one word—Protection. I feel that it would be a wonderful thing if we architects could appear before the public in a definite role, expressed as a single function, which could be expressed very tersely.

I feel that we should have something to say not merely about beautiful buildings, but something that is an even stronger idea, something along the line of a better civilization, a better city, better buildings, satisfactory buildings, a comfortable environment. There are many words to select from, and I do not pretend for a moment that I know how it should be put. I merely want to make the point that when the doctor identifies himself with health, the lawyer with the law, they both have an extremely simple and concrete idea to impart to the public. I think that the architect should likewise be identified in a similar way as the professional leader in the building industry. That, I believe, is essential.

I have heard it said that the architect is at the moment in a key position if he will make

use of it. I have heard this discussed among some of our New York delegation. The architect might even be the one to straighten out the existing economic situation within the industry itself and by so doing, assist the recovery and stability of general business activity.

We might also bring out the idea that the architect is the man who, more than anyone else, must straighten out these discordant cities of ours which are really the chief drawback in our modern civilization. The architect is qualified to do that job, not only through his control of individual buildings, but more especially by taking charge of the arrangement of the buildings in the city and the coordination and the group planning of those buildings. There again he has a role to play. The American public is always eager to hail a new idea. It would be a new idea, like the automobile, like the radio, like aviation.

In developing the automobile business, its leaders identified their work not simply with individual cars. What really helped put over the automobile was teaching the public the intangible idea of transportation.

I do not mean to say that the patient teaching of the many functions of the architect is not worth while. It most certainly is, but that structure must be erected on a broad, fine foundation. In all the discussions of public information let us not forget the leadership of the architect in modern life and the dramatization of some simple, intangible idea which seems to have in a strange way a force that specific things do not have.

MR. D. K. BOYD. The very matters which Mr. Boyd has referred to were the theme of the campaign which was so well conducted in Altoona and which you have heard presented in our Committee report. A display of the publicity in connection with that exhibition of architecture is on the several tables out in the hall.

The architects of Altoona, two out of the four, conceived the idea that they must get the message before the public about the architect and his part in city planning, designing, specifying, playgrounds, home modernization, health, sanitation, and everything else which should go to make the architect a leader in the building industry. Altoona was architecturally arid, and it needed that information. These gentlemen realized that if they could arrange for holding a meritorious architectural exhibition, it would afford them a background for just that sort of campaign.

Mr. Hunter is here, and he arranged for this whole program, not only through the press, but through the service clubs such as Kiwanis, Rotary, Lions, and the women's clubs, the Chamber of Commerce, and the schools. The teachers in the schools were also included, and if you had the time it would be very interesting to hear more in detail from Mr. Hunter. But what I am anxious to bring before your attention now is in regard to some of the results accomplished, directly benefitting practitioners, and with Mr. Hunter's permission, I am going to read you extracts from a letter which he wrote me after this campaign was over:

"It is with a great deal of pleasure that I can now write you and say that the architectural publicity program just brought to a close here has been a great success, far surpassing our fondest hopes. In fact, it assumed such large proportions that it was with difficulty that we were able to coordinate all the phases of it. I can hardly wait to tell you that the result of this exhibition and program has been of unusual benefit directly to us and other architects here."

Now, mind you, this was done not in the name of this firm or of any particular architect, but in the name of the American Institute of Architects. The Philadelphia Chapter was given credit for the exhibition which was the backbone of this campaign, and the American Federation of Arts was accredited the sponsorship of the exhibition. Again quoting:

"We also have evidence of material benefit to others in the profession besides ourselves, which indicates that the work in the offices of other architects in this city is being helped. We have just employed a local draftsman who was without work most of last winter."

"Since the exhibition opened we have received fifteen jobs in our office, mostly residential work, and in many cases resulting from contacts made through the exhibition and its program. In fact, one client told us that he had already received sketches and free plans from contractors and was ready to engage one and proceed with his \$20,000 residence, but his wife visited the exhibition, then took him to see it, and they changed their minds."

"Among our new work is a \$50,000 addition to a church building in Tyrone on which a local engineer in that town had made sketches and previous building reports had named him as the architect. In every case these jobs were unsolicited by us, and in addition to these actual contacts we have come in touch with a considerable amount of prospective work. Our enthusiasm

over this program and its results is growing every day."

This reverts back to the intertwining theme of Mr. Nolan's talk, that the essential thing in our profession, as in life, is for each one of us to render service—to give and keep on giving—and we will then put the public under obligations to make some kind of return to our profession. (*Applause.*)

CHAIRMAN BEERS. Gentlemen, we have with us tonight Mr. Bennett Chapple. Mr. Chapple is the vice-president of the American Rolling Mill Company. I should like to call on him because I think he may give us a different angle.

MR. BENNETT CHAPPLE. Mr. Chairman and Gentlemen, I want to tell you how pleased I am to be permitted to sit in this meeting tonight and to hear this very interesting discussion of advertising and its possibilities to your great profession.

I have been in the City of Washington attending an advertising convention, and naturally I am filled to the brim with the possibilities of publicity properly employed in this day and generation. I am interested to find such a group as this studying the matter with a view of finding if it has real value for you.

I am impressed by the fact that many in your group think of advertising as that which has to do only with "cheap" things. The references were made largely concerning that type of advertising which we regard a good deal as you regard the "jerry built" house, which represents no thought, no genius, no real contribution.

There are different levels in advertising as in architecture. The suggestion made by the speaker who preceded me presents a real theme for the advertising of architecture—something to build a greater appreciation of it in the hearts of the people.

We realize in advertising that nothing is possible in a day. We begin in a small way, an earnest way, with an ideal, and build upon it, stone upon stone. We are architects of psychology.

Much as you cherish the architectural ethic, it is possible for you, by proper advertising, to build a place for it in the minds of the people that you are serving.

This evening it was my privilege to sit in front of that great Memorial to Lincoln, bathed in the shadows of night, with the beautiful light streaming upon the heroic statue. I am just one of the great American public, but I was thrilled by the scene. There was something about it that will live with me as long as I shall live, and it was

called forth by the genius of some man's mind who knew architecture and beauty.

And so it seems to me that you gentlemen in this wonderful profession could somehow and some way help the American public to realize the part architecture is able to play in the joy of living, and the appreciation of the beautiful. (*Applause.*)

Speaking of my own personal experience regarding architecture, I found it possible to build a home recently. It was a home of our dreams—my wife and myself. Somebody said, "Who is going to be your architect?"

Well, you know, we had dreamed of that house for years, but we had never thought of an architect. He didn't seem at all necessary. From a neighbor we obtained the name of an architect, and he drew the plans. When I realized how much I would have to pay that man for those plans, I want to tell you frankly that I felt it was a most outlandish price to pay for such service. I couldn't believe that men in this day and generation could charge so much money for what seemed to be so little effort.

What happened? As the days went by, we began to learn to appreciate what the architect was giving. When that house was finished, that home was perfect. We wouldn't change a door; we wouldn't change a window; we wouldn't change anything. It is the place we love; and the man that made that possible was the architect—the man who knew how to take such dreams as we had and make them into a reality.

Gentlemen, that is the experience that you must somehow get into the minds of other people who have homes to build.

Do not be blind to the possibilities of what modern advertising can do for you. Perhaps you don't like the word advertising because it has been associated with chewing gum and cosmetics and things of that kind. Let me help you visualize it differently.

Through the ages there has been built up a great pillar, a pillar, if you please, of psychology, made up of stone upon stone of human experience. Then there has been another pillar builded alongside of this pillar of psychology, and that is the pillar of economics, which deals with the material things of life, reared stone upon stone, generation upon generation.

These two pillars have mounted steadily as centuries have gone by. Today we are building an arch across these two pillars, which forms the gateway of our new civilization. That arch we call advertising. But to me it is something more than advertising, because it blends or unites the

great forces of psychology and the great forces of economics. It seems to me that that archway should carry the name of "psychonomics" instead of advertising, because it is psychology and economics blended together in the progress of the human race.

Your problem is a difficult one, but you can get nowhere by lifting on your own boot straps. You need the best of advertising counsel and advice to keep you from making mistakes, the same as I needed an architect to build my home.

Suppose a group of advertising men were gathered together in a meeting of this kind and it was decided by someone that we ought to build a great, magnificent structure in Washington. Then we spend several hours in that meeting, as you have done, each one of us getting up and telling about the plans for that building, with not an architect in sight.

Now, that is not a criticism of your discussion tonight, but I am suggesting to you that there is something in this tremendous force that we call advertising, or publicity, or psychonomics, which offers tremendous possibilities, and let us not regard it in any cheap light.

Let us put our conception of advertising on a plane as high as the architectural profession insists it should be. Let us realize that modern advertising is not a matter of selling so much as it is a matter of telling. The world will never be too old to learn, and it should be told of the wonderful contributions which have been made by your great profession, in a practical, business-like way.

I am very happy to lend my voice to this meeting. I am not an architect, but enjoy the architectural atmosphere. (*Applause.*)

MR. SUKERT. May I reiterate my question? Why does your Committee oppose group advertising? That wasn't answered.

MR. D. K. BOYD. The Washington State Chapter answered that question before it was asked, I thought.

MR. SUKERT. We didn't see their advertising. It may not have been the type of advertising that this gentleman is telling us about.

MR. D. K. BOYD. They said they threw their money away.

MR. J. H. VOGEL. We spent \$1,500 the first year, and we did not do it in small amounts. It was group advertising. We found by analysis of questionnaires, and so forth, clippings, and through the different architects' offices, that the results did not amount to anything. But taking the human interest stories of the individual architects and taking part in civic affairs and bring-

ing before the public the idea of the service of the architects in an indirect way—all this, for which we did not pay, brought results.

I think that the difference of opinion here occurs because of the lack of knowledge of the words "paid advertising" and "publicity."

We call it publicity, public information. It is advertising, but it is not advertising for which we pay so much for so many square inches of space. We found that we got more square inches of space in the form of public information and properly written news stories.

It happened that I was once a reporter on a newspaper, and I am still a member of the Press Club. We went at it from that angle, and we found that we had more square inches in news stories telling what the architect had done and how he had achieved it than by going at it in any other way. That was advertising, but it was not paid advertising. It wasn't throwing money into a pot from which we got no returns. We paid a clipping bureau to keep track of results for us. We didn't go at it in a haphazard way.

That is why I say I regret to see any chapter try out that method. We tried it out because some of the members wanted to see what would happen. We thought it would be an experiment away out there west of the mountains where we couldn't do the profession a great deal of harm.

I do not think of this Illinois Society folder as paid advertising. They may have paid for getting this printed; that is all right. They may put this into the hands of people who are going to build; that is legitimate. It is not the thing to which I am referring when I say paid advertising.

A difference in our terms may have misled us here. The Chairman didn't say "group advertising"; he didn't say anything against public information. He said, "paid advertising". That is what we are talking about—not the expense of producing information which we wish to hand the proper people, but paying for advertising in public periodicals, journals and newspapers. Have I made the point clear to you?

MR. SUKERT. Yes, sir; thank you. So as not to embarrass the Committee, may I assume that it is the policy of the Board of Directors, and not the policy of the Committee, not to advertise or use group advertising? Has the Institute as such ever been permitted to express its opinion?

CHAIRMAN BEERS. Isn't that what we are trying to get you to do tonight?

MR. SUKERT. I mean, has the Institute ever been asked for its opinion by taking a vote of the delegates?

CHAIRMAN BEERS. We have found from experience that advertising per se, for instance, paid advertising, represents more or less the bias of the advertiser, but news represents the organ which is carrying that news. We feel that the minute paid advertising is done, the newspapers will less freely handle news.

We think—and we ask for patience because, after all, we are very young—that if you will give us time, you will get all of the information and all of the help that you want, and that the results you will achieve in Detroit and in the other cities will be far greater than if you go in for paid advertising, and that you will get much more space in your periodicals and newspapers in your own localities than you will if you handicap us by prejudicing periodicals and the daily journals by paid advertising. I think I am representing the sense of the Committee when I so state. (*Applause.*)

MR. S. J. COLLINS. I move that the report of the Committee be adopted.

The motion was seconded, was put to a vote, and carried unanimously.

CHAIRMAN BEERS. If anyone else wishes to say anything about this question—because that is what we are here for, and we will stay here all night if necessary—let us get it threshed out.

If there is nothing further, I think we will call the meeting adjourned.

The meeting adjourned at eleven fifty-three o'clock.

May Twenty-Second—Morning Session

The meeting convened at ten-fifteen o'clock, President Hammond presiding.

THE PRESIDENT. The first order of business will be the report of the Credentials Committee by Mr. Lynch Luquer.

The report was read by Mr. Luquer, and after a correction by Mr. Goldwin Goldsmith as to the

number of delegates and proxies of the West Texas Chapter, it was moved, seconded, and carried that the report be received.

THE PRESIDENT. The next item of business is the nominations for officers, directors, honorary members, and honorary corresponding members.

The Secretary read the list of nominations. After the two nominees for First Vice-President and Director and the nominee for Regional Director, Sierra Nevada Division, had each withdrawn his name, new nominations were made from the floor for these offices. The ballot in its final form was seconded as follows:

For President and Director

Charles A. Favrot, New Orleans, La.
J. Monroe Hewlett, New York, N. Y.
Robert D. Kohn, New York, N. Y.

First Vice-President and Director

Ernest John Russell, St. Louis, Mo.

Second Vice-President and Director

Horace W. Peaslee, Washington, D. C.
Arthur Wallace Rice, Boston, Mass.
Dalton J. V. Snyder, Detroit, Mich.
Olle J. Lorehn, Houston, Texas.

Secretary and Director

Frank C. Baldwin, Washington, D. C.
Harry F. Cunningham, New York, N. Y.

Treasurer and Director

Edwin Bergstrom, Los Angeles, Calif.

Regional Director, South Atlantic Division

Franklin O. Adams, Tampa, Fla.

Regional Director, Sierra Nevada Division

Frederick H. Meyer, San Francisco, Calif.

Regional Director, Gulf States Division

M. H. Furbringer, Memphis, Tenn.

THE SECRETARY. Mr. Hewlett, will you present the citation of Mr. Brinckerhoff?

Mr. Hewlett presented the names of A. F. Brinckerhoff, Charles J. Connick, S. S. Goldwater, William A. R. Goodwin and John D. Rockefeller, Jr., for Honorary Membership, with the following citations:

ARTHUR F. BRINCKERHOFF

No profession outside of the architectural profession has contributed more splendidly to architectural progress in this country than the profession of Landscape Architecture. The Institute's roll of Honorary Members already includes the names of two distinguished practitioners of this art and the name of Arthur Brinckerhoff is proposed as a landscape architect of high professional attainments and substantial achievement in his art.

His work includes the Willard Straight estate at Westbury, Long Island; the Farrell Estate at Norwalk, Conn., and various important housing

and development projects. He is a past President of the New York Chapter of the American Society of Landscape Architects and a man equipped in every way to contribute wisely and enthusiastically in the consideration of any matters in regard to which the Institute may wish to call upon him for counsel or advice.

CHARLES J. CONNICK

Charles J. Connick is already well-known to the membership of the Institute at large as the winner of the Craftsmanship Medal of the Institute for 1925. In his productions of stained glass a deep knowledge of medieval traditions is combined with a vigorous, modern point of view in the treatment of his subject matter.

His election as an Honorary Member of the Institute will serve to emphasize and cement a sympathetic and harmonious association between his personality and many personalities in the architectural profession, which for years has been a helpful and constructive influence.

S. S. GOLDWATER, M.D.

An able hospital administrator who early turned his attention to the study of hospital planning and made himself a leader in the art. His wide knowledge of hospital construction, clear and progressive spirit in the consideration of new steps in hospital design, and helpful cooperation with the architectural profession have made his knowledge of lasting benefit to the hospitals of the civilized world.

DR. WILLIAM A. R. GOODWIN

Dr. William A. R. Goodwin, the rector of historic Bruton Parish Church and Professor of Theology at William and Mary College, has made architecture, history and archeology in America his eternal debtors. Without his vision, his courage and his energy, the restoration of Williamsburg would never have occurred.

To reconstruct an entire town as it had been a century and a quarter before is a task almost fantastic in conception and certainly Herculean in execution. Dr. Goodwin, having assured its consummation through the aid of Mr. Rockefeller, called upon the American Institute of Architects for its advice and assistance. We share with him and the donor the great honor of carrying through so splendid and beneficent an undertaking.

JOHN D. ROCKEFELLER, JR.

John D. Rockefeller, Jr., has in his great generosity shown a decided sympathy, almost a pref-

erence, for benefactions to mankind that have involved architecture. His active interest in architecture is incarnated in the Restoration of the Cathedral of Rheims, the Chapel of the University of Chicago, the Oriental Building of the same university, the Riverside Church, Morning-side Heights, New York; the American Building in Luxor and the Restoration of the City of Williamsburg, a project unprecedented in its scope and cost and unlimited in its possibilities as an inspiration in good architecture, patriotism and citizenship to the people of the United States.

Mr. Hewlett presented the names of Senor Nestor Egydio de Figueiredo and Monsieur André Arfvidson for Honorary Corresponding Members, with the following citations:

NESTOR EGYDIO DE FIGUEIREDO

Señor Nestor Egydio de Figueiredo is the President of the Brazilian Society of Architects, has been very prominent in Brazilian architectural matters, and is one of the leaders of the profession in that country. He is also the President of the Fourth Pan-American Congress of Architects, which will take place in Rio de Janeiro on June 19th, 1930.

ANDRÉ ARFVIDSON

Monsieur André Arfvidson is an Architecte

Diplômé par le Gouvernement Français, and is one of the most notable architects in Paris, having designed a great many modern apartment houses, the new building for the National City Bank of New York on the Champs Elysees, the Hotel Prince de Galles, and other noteworthy structures.

THE SECRETARY. In connection with Monsieur André Arfvidson, I wish to add he is also Chairman of the French Committee for the administration of the Delano and Aldrich Scholarship.

The complete ballot of Honorary Members and Honorary Corresponding Members was as follows:

Honorary Members

A. F. Brinckerhoff
Charles J. Connick
S. S. Goldwater
William A. R. Goodwin
John D. Rockefeller, Jr.

Honorary Corresponding Members

Nestor Egydio de Figueiredo, Rio de Janeiro, Brazil
André Arfvidson, Paris, France

THE PRESIDENT. We will now take up the Board's report.

Report of the Board of Directors

[To the Sixty-third Convention of The American Institute of Architects]

(1) Character of the Convention

The program of the Sixty-third Convention of The American Institute of Architects has not been arranged with the object of giving emphasis to a special subject. To the Board of Directors it seemed to be desirable to have a convention, now and then, at which various subjects might have equal importance, and at which there might be opportunity for that spontaneous discussion on the floor, and for that development of ideas and exchange of points of view which come of themselves when the pressure of a strenuous Convention program is lacking.

The program this year does not give first place to any particular subject. It does list a number of matters which are of importance to the Institute and, we believe, to the welfare of the architectural profession.

As is stated in the preface of the printed program, the first day of the Convention, Wednesday, will be devoted to architecture as such. There will be distinguished speakers and there will be full opportunity for the architects to hear them, to concur in the views which have been expressed, or to disagree with equal vigor.

It was difficult to find an accurate descriptive phrase for the discussions to take place on the first day, and finally the blanket term of "Contemporary Architecture" was used. A shorter description, "Modernism" was thought of, but it seemed not to be as inclusive as it should be, and to be open to the suspicion that so-called "Modernism" is favored by the Board over other schools of thought. Such is not the case, and it should be clear that the symposium is arranged with equal fairness to both schools.

The second day, Thursday, will be devoted equally to Institute affairs and the art of architecture. In the morning the By-law amendments are to be considered and acted upon. Full information concerning the character of the proposed amendments and their significance to the Institute has been sent to every member. The amendments were prepared with great care, were considered and checked by the Executive Committee and by the individual members of the Board. A subsequent section in this report will set forth the reasons which call for the adoption of the amendments as presented.

It is hoped that by noon on Thursday the business of the Convention for the day will have been completed and that the delegates may be free to visit the public buildings now under construction in Washington, or to visit some of the older buildings which are in themselves a credit to the architectural profession.

The session of Thursday evening will be conducted by the Committee on Education. There will be an address by a distinguished speaker, a member of the Institute. The whole subject of architectural education, which is of such vital significance to those who are to take our places, will be open for discussion. At the conclusion of the session the Fine Arts Medal will be awarded for distinguished achievement in Sculpture; and the Craftsmanship Medal for distinguished achievement in Wood Carving. The meeting will close with an announcement, and citations of the names of sixteen members who have been advanced to Fellowship by election of the Jury of Fellows.

On the third day, Friday, it will be necessary to devote much time to the affairs of the Institute. Under the new procedure the substance of the reports of the standing and special committees will come before the Convention. The reasons for this change in procedure are covered elsewhere in this report. It should be borne in mind that in acting upon the Committee reports, as presented in the report of the Board of Directors, the Convention will have before it such important matters as Allied Arts, Public Works, The Octagon Administration Building, Competitions, Structural Service, Historic Monuments, City and Regional Planning, Registration Laws, and in fact all of the activities of the Institute covered by the standing and special committees. These activities are set forth later in this report, in brief paragraphs, and most of them will come before the Convention on Friday.

On Friday evening the annual dinner will be held, and distinguished men will speak on subjects of special interest to the architect. At the conclusion of the dinner, announcement of the elections of officers and directors will be made, and the new President will be inducted into office.

On Saturday, which is really the fourth day of the Convention, the pilgrimage to Fredericksburg will take place. Full information concerning this unusual opportunity to see the old colonial homes in Tidewater Virginia has been placed before the Convention in booklet form. It is hoped that every delegate and member will arrange to stay for the visit to Fredericksburg, and to join in this occasion—which should increase and strengthen those bonds of friendship and regard which unify the architectural profession and give power to the Institute.

(2) Consideration of Committee Reports.

For some years past the reports of the standing and special committees have been printed in pamphlet form and distributed to the chapters in advance of a convention, on the theory that the chapters should have opportunity to consider the subject matter of the reports at pre-convention meetings. In actual practice it was found that, in many instances, the reports which were available for distribution came from committees which did not have, at the moment, matters of great importance before them. Those committees having unusual problems for investigation and solution naturally required more time for the work and therefore desired to confer with the Board of Directors at its pre-convention meeting before sending to the chapters and the membership conclusions which might be accepted hastily as the final conclusions of the Institute, or which might be accepted and acted upon without the essential stamp of convention approval.

This condition was recognized by many chapters and members, who expressed the opinion that the majority of the committee reports sent to the chapters in advance of conventions were not comprehensive enough, or fundamental enough, to furnish bases for important chapter action. In other words, the view was that the majority of the committee reports distributed before conventions have been routine in nature and to some extent superficial. This reaction was in no sense a criticism of the chairmen and members of standing and special committees. It simply meant that many of them were charged with

programs of Institute business which were essential though largely routine in character.

Therefore, the Board of Directors was obliged to adopt a new procedure and to require that the reports of the standing and special committees be made to the Board instead of to the Convention. The Board in turn has endeavored in this report to summarize the reports for the information of the Convention, to make its own comments thereon, and to offer the resolutions desired by the committees, with or without the recommendations of the Board, or to offer the Board's own resolutions—for Convention action, when no resolutions are proposed by the committees. The reports of the committees will be published in the Proceedings of the Convention.

(3) Constitution and By-Laws.

The Sixty-second Convention instructed the Board, through the Committee on Constitution and By-Laws, to prepare a complete revision of the existing By-Laws. That Committee has reported to the Board certain amendments that relate to (1) the procedure and recording of meetings of the Institute; (2) the Board of Directors and the Executive Committee of the Board, and their respective powers, functions and duties and the procedure and recording of their meetings; (3) the officers and their powers and duties; (4) the property, investments, finances and accounting of the Institute, and various reserve funds and endowment funds; (5) the offices of the Institute; (6) the executive secretary, executive departments, and counsel; (7) the awards of honor; (8) the publications and literature of the Institute; (9) the inspection of its records; and (10) the procedure of amending the By-Laws and interpreting them. The Committee reports that it has not completed its studies of the provisions of the present By-Laws concerning membership, dues, initiations, delegates, delegate proxies, committees, and disciplinary matters, and requests further time therefor.

The amendments proposed by the Committee were presented by it to the Executive Committee in March. After the Executive Committee had made a careful study of them, it directed them sent to the membership, with a notice that the amendments would be offered by the Board to the Sixty-third Convention for adoption. The proposed amendments were duly sent to the members.

The Board believes that the adoption of these amendments is vital to the proper growth of the Institute and the conduct of its affairs. It believes that the powers, functions, duties

and procedure of the governing boards and officers of the Institute are clearly set out and definitely prescribed in the amendments, and that there is no lapse of authority or duplication of function or duties. It believes that there is set up a method of financial procedure whereby the Board will be guided and safeguarded in the investment of the funds of the Institute, and yet will retain full control of the investments; and whereby all investments, funds and property will be adequately protected against loss and depreciation. The financial set-up and accompanying procedure have been developed with the detailed advice and criticism of the attorneys of the Institute, of the trust officers of the banks of the Institute, and of its auditors, the Price Waterhouse Company. The Board believes that this set-up and procedure will attract men and women with cultural ideals to the objects and the work of the Institute and give them the fullest confidence that gifts made to the Institute will be adequately protected and maintained, and that their intentions regarding their use will be fully carried out.

At the same time, the Institute has reserved the right to prescribe conditions regarding its acceptance of gifts, whereby it will not be obliged to accept gifts with conditions attached that would be too onerous or costly for the Institute to undertake.

One of the new provisions of unusual interest and with inviting possibilities is that one under which the Institute will be able to accept a gift, and pay the net income it derives therefrom to the beneficiary or beneficiaries named in the gift during their lives. Thereafter the income will revert to the Institute, to be used by it for the purposes set out by the donor.

The Board will offer several corrections and changes in phraseology. They relate to minor details, and will not affect the general import of the amendments.

The Board believes, if the amendments are adopted, that it can carry on the increased activities and responsibilities of the Institute in a more orderly and satisfactory manner, and in a way that will have a definite continuity of procedure and a stability of power and planning, which is quite impracticable now.

The Board offers the following resolution:

Resolved, That the By-Laws of the American Institute of Architects be and hereby are amended in accordance with the proposed amendments printed and distributed to the members of the Institute in the notice of the Secretary sent under date of April 21, 1930, as required by the provisions of Article XVII of the present By-Laws; and that those portions of the present By-Laws which are

not amended, and which are listed in the explanatory note attached to said proposed amendments, shall become Chapters I to V inclusive and Chapters XII and XIII of the By-Laws when amended.

(4) *Committee on Practice—*

ABRAM GARFIELD, *Chairman.*

The Chairman reports that during the past year he has conducted a voluminous correspondence with many members of the Institute upon various questions which had been submitted to the Committee. He briefly summarizes thirty-two cases covering a wide range, from the ever-present question of the propriety of advertising to dubious and unethical practices, and varying from relatively unimportant matters, in some cases, to others which may later develop serious aspects meriting disciplinary measures.

The report states that, at the present time, there are no cases which require immediate serious attention on the part of the Board of Directors. The Board is of the opinion that this happy situation is probably due to the sound judgment and great tact exercised by the Chairman of the Committee on Practice in handling the delicate questions with which he was confronted.

The Board offers the following resolution:

Resolved, That the Convention expresses its gratification at the satisfactory condition shown by the report of the Committee on Practice, and commends the Committee and its Chairman for their contributory efforts toward making such a condition permanent.

(5) *Committee on Contracts—*

T. E. SNOOK, *Chairman.*

The Committee reports that the fifth edition of the standard form of bond of The American Institute of Architects is now printed and issued. It is believed that this revision strengthens the bond as to interest of third parties, and offers protection to sub-contractors and material men which will tend to safeguard the steady progress of the work.

Under instructions of the Board of Directors, the Committee has been preparing a California edition of the standard Contract Documents, made necessary by the unusual statutes of the state of California. This work has nearly reached the point of completion.

The Committee called attention to the fact that a conference has been called with representatives of the National Association of Casualty and Insurance Agents and the Casualty Surety Executives Association, to ascertain whether or not it is considered neces-

sary to reform the coverage of the ordinary contract bond, and also to discuss ways and means for improving bonding practices. This conference will be attended also by representatives of the National Association of Building Exchanges, and the Associated General Contractors of America. Members of the Institute are invited to send any comments or criticisms in the matter of bonding to the Chairman of the Committee on Contracts at an early date.

(6) *Committee on Allied Arts—*

J. MONROE HEWLETT, *Chairman.*

The report of the Committee on Allied Arts calls attention to the increased realization on the part of the profession of the architect's responsibility for developing all those arts and crafts allied to the practice of architecture in such a way as to make the progress of these arts more vitally contributory to the progress of the art of architecture. The tendency to abandon traditional and oft-copied forms in the accessories and enrichment of architectural design involves the creation of forms and treatments of material which cannot depend solely upon the architect's individual inventive power but into which an intelligent collaboration of effort on the part of architect and craftsman must be initiated in order to accomplish such unity of effect as characterizes the design of past ages.

To accomplish this result it is not sufficient that a few highly competent designers and craftsmen should extend their activities to all parts of the country. It is essential that in every architectural community the character of the products of local craftsmanship should be developed in such a way as to put the architect practicing locally into personal touch with the agencies that are enlisted in design and production of all the accessories, whether they be employed for use or merely for enrichment.

For many years the Institute has been in active collaboration with all the agencies that tend toward economy, efficiency and stability in architectural undertakings and, in these matters, the intelligent enthusiasm of builders and manufacturers has been of inestimable value. While this was going on the influence of the profession upon the aesthetics of the various arts of design allied to architecture has been mainly that of individuals and, in the development and exploitation of stock designs and materials, the maker's source of inspiration and suggestion has been mainly his own interpretation of the wishes of the general public.

It would seem that the time is ripe for the Institute, as representing the profession, to concern itself in a more definitely organized way with the aesthetic quality of all those products that do so much to make or mar the effect of buildings, and to develop on the part of its members and of the public a greater discrimination as to the qualities which constitute excellence in design and workmanship.

The Committee on Allied Arts, in order to fulfill the functions which its name implies, should be, not only the agency for seeking out and recognizing unusual distinction, but should if properly organized to fulfill its larger functions, constitute a continuing source of information to the profession in all parts of the country in regard to the special qualities and characteristics of the work of a great body of artistic craftsmen, some of whom, owing to the prominence of the work they have undertaken and their location in large centers, are well known, but many of whom have secured but slight recognition even in their own particular localities.

The present report represents an effort to initiate as a part of the work of this committee such a continuing service, on the theory that as the years go on a series of reports of this committee should constitute a valuable reference work for any architect as to the character and qualities of the work of the artists and craftsmen in the various parts of the country.

In order to realize such an ideal of service, it will be necessary that each chapter should create a committee on allied arts composed of men selected for their discrimination and intelligence in these matters. It should be a definite part of the duty of each of these chapter committees to keep the chairman of the general Institute committee informed of interesting and significant local developments.

The Committee's report contains a brief description of the recent progress of Landscape Architecture; Sculpture and Mural Painting; Glass and Mosaic; Metal Work; Ceramics; Woodwork; Textiles; Stucco and other plastic ornament.

The report urges the extension of the activities of this committee into the territories of all the Chapters, and the preparation, in collaboration with the national societies of Sculpture and Mural Painting, of informative brochures, dealing with the work of the allied artists and the proper procedure in their selection and employment.

The Board endorses the Committee's opinion of the importance of sufficient financial provision in future Institute budgets for the publi-

cation of adequately illustrated reports of this committee, prepared in such a way as to provide valuable reference data for the architect.

(7) Committee on Public Works—

WILLIAM A. DELANO, *Chairman.*

The Chairman reports upon three measures, which have been pending in Congress and which are of vital interest to our profession:

The first is the Cramton bill, which provides for the taking over, in cooperation with the states of Maryland and Virginia, of certain areas for park purposes, notably the Great Falls of the Potomac. This bill has passed the House and the Senate, and is now in conference. It was modified to a certain extent by the Senate Committee so that, in the future, if need arises, the Great Falls of the Potomac may be used for power purposes or navigation. The bill was strongly backed by the National Capital Park and Planning Commission, the Fine Arts Commission, the Board of Architectural Consultants, and the American Institute of Architects. Its passage is a matter for congratulation.

The second bill of interest is the Shipstead bill which was sponsored by Senator Shipstead through this and two previous Congresses. It provides for a certain control by the Fine Arts Commission of private buildings facing public buildings and parks, notably Pennsylvania Avenue. This bill has become a law as it was signed by the President on May 19th. The architectural profession, and all interested in the development of the Nation's Capital are indebted to Senator Shipstead for his determined and persistent efforts in bringing about its passage.

The third measure is the Keyes-Elliott bill, which provides for the expenditure of \$125,000,000 for public buildings in Washington and throughout the country. One provision in the measure gives the Secretary of the Treasury power, at his discretion, to employ architects in private practice to design many of these buildings. The Chairman has held conferences with officials of the Treasury Department in the hope that The American Institute of Architects might make helpful suggestions about the matter of selecting architects. It was learned that the idea of using the able architects, the architects of ability throughout the country, appealed to the Treasury Department. Further conferences on this subject have been had between officials of the Supervising Architect's Office and the Secretary of the Institute. At every opportunity the idea has been stressed that the Institute is

chiefly desirous of rendering to the Department any assistance which may properly lie within its province, but that it is not and cannot be in a position of seeking commissions for its members.

At the present moment the conferences are tending toward an effort to find some proper method whereby the Department may have available lists of architects of high qualifications, in various sections of the country where Federal buildings are to be built. The Institute has pointed out that the prime consideration is to get the best possible results for the Government, not only for the large buildings, but for the smaller ones which are of relatively greater importance in their communities, and that such lists should include the outstanding men in the various sections of the country, whether or not they are members of the Institute. The Department has been requested to formulate some definite policy in this connection which may be published for the information of the architectural profession.

(8) **The Building Committee—**

D. EVERETT WAID, *Chairman.*

This Board has felt very keenly the responsibility of its trusteeship of The Octagon. It has been its obligation to keep faith with those men who placed this heritage in its hands, and to preserve the physical qualities of this home of a former generation. It has known no better way to pass this interest on to its successors than to do what it could to hasten the time when The American Institute of Architects could move from the old building and remove from it and its surroundings all evidence that this historic estate, with its stables, smoke-house, and garden walls was being used for a purpose so foreign to its original character.

The Board and the Building Committee, therefore, have collaborated to hasten the beginning of the administration building to house the activities of the Institute that are centered in Washington. The Building Committee has received the criticisms of the plans of the new building in a spirit that has brought forth a design that promises to preserve every portion of the old estate and screen it from the incongruities that surround it. The Building Committee has worked patiently and reverently in its efforts to give this new building a character in harmony with The Octagon. The plans when presented met with the enthusiastic approval of the Board, which referred them back to the Building Committee for the development of the working drawings.

The new building as illustrated by the sketches approved by the Board is a matured development of the original scheme approved

by former conventions, and the Board feels satisfied that as soon as these drawings have been reproduced and given to the membership that the members will feel that their trust in Charles A. Platt and D. Everett Waid, the architects of this building, has not been misplaced.

The Board directed the Building Committee to prepare a brochure to contain reproductions of the sketches approved by the Board, and the financial plans for erecting and furnishing the building, and for maintaining the property after its completion. The Building Committee will prepare this brochure without delay and it should be in the hands of every member within a few months.

The Board has fixed the maximum cost of the building at \$400,000, a sufficient amount adequately to accommodate the administrative activities of The American Institute of Architects.

(9) **Committee on Education—**

WILLIAM EMERSON, *Chairman.*

The report gives ample evidence that the responsibilities of the Committee become increasingly varied and of greater interest to the profession with the passing of each year.

The Carnegie Corporation has expressed its approval of this Committee's use of its generous donations both by continuing the grants of \$10,000 made in previous years for students at the Harvard University Summer School, and by an added grant of \$5,000 to initiate a similar undertaking at the University of Oregon under the direction of Ellis F. Lawrence, a member of this Committee.

Satisfactory progress is being made toward the development of the undertaking entered into last year with the American Library Association, the realization of which will be another step toward the education of the public and will ultimately result, through the far-flung agencies of the Library Association, in distributing a pamphlet on the subject of architecture prepared by Mr. Youtz, appealing particularly to draftsmen and craftsmen, and a list of books covering suitable reading prepared in cooperation with the Association of the Collegiate Schools of Architecture.

The Committee reports a considerable increase in the number of travelling lecturers—hitherto the burden of this responsibility has rested almost exclusively upon the shoulders of C. Howard Walker, whose tireless energy and inspiring aggressiveness has been invaluable. Mr. Walker's services have been effectively supplemented by N. C. Curtis in the extreme south, Goldwin Goldsmith, in Texas, W. R. B.

Willcox in the northwest, and William L. Steele in the west, and it is hoped to add the name of Louis La Beaume, of St. Louis, to the list. The Committee asks the assistance of the chapters in securing opportunities for these speakers.

The Committee reports the completion of all details for the operation of the Delano and Aldrich Scholarship. This was accomplished by the establishment last summer of a French Committee of Selection.

The Committee desires to pay a tribute of recognition to Julian Clarence Levi for his generous and public-spirited action during the preceding three years in sponsoring individually a similar scholarship for the benefit of French architects. We are greatly indebted to his pioneering initiative and its results for guidance in formulating the agreement governing the above scholarship.

The Georgia Marble Company has expressed the desire to commemorate the services of Milton B. Medary by the establishment of a scholarship fund in the amount of \$5,000. The opportunity to honor the name of Milton B. Medary is a matter of profound interest to the Committee and the Committee recommends that the income from the above sum be used as scholarship aid for graduate study to a deserving student selected annually from among the recipients of the "School Medal" of the Institute.

The report contains comment on the indications of Chapter activity in the educational field that have come to the notice of the Committee. Nothing more hopeful for the future has occurred within recent years. The report refers with particular pleasure to the comprehensive organization in the Philadelphia Chapter, under the guidance of I. T. Catharine, where sub-committees on architectural, vocational, and allied arts education have been created. Boston has also set an excellent example in the active cooperation and encouragement that its Chapter has shown toward the architectural students in the schools—through the offering of prizes and holding of special meetings for such awards. The Washington State Chapter through its Chairman, George Gove, is actively interesting itself in the University, in the placing of pictures in the public schools, and is generally functioning in a public spirited and generous manner. The foregoing are only individual instances, with no thought of invidious comparison, but give an indication of what similar activity in every chapter might accomplish for the good of the profession.

The need for a careful analysis of teaching policies and results in our schools of architecture has been apparent for some years past. The Past-President of the Association of Collegiate Schools of Architecture, Goldwin Goldsmith, together with his successor, Dean Meeks, in cooperation with members of this Committee, have been fortunate in enlisting the interest and help of the Carnegie Corporation to finance a preliminary or fact-finding study, on the basis of which a thorough survey of the schools of architecture may be made.

The report concludes with a comprehensive analysis of the operation of the Beaux Arts Institute of Design. In essence the Beaux Arts Institute of Design is not a teaching organization, but concerns itself with the issuance of a series of programs to a student-body, and the judgment of their presented solutions of the program. These programs are issued to about 3,000 registered students dispersed throughout the country in many schools and ateliers. It is interesting to note that, in relatively the same number of competitions, 3,216 drawings were submitted in 1923 against 8,151 during the term of 1929.

Although the greatest activity of the Beaux Arts Institute of Design is represented by its department of Architecture, the organization also conducts educational work in Sculpture, Mural Painting, and Interior Design. The operating expenses have increased steadily up to a total of over \$48,000 for the year 1929. Present sources of income have proved barely sufficient to meet expenses, and a look ahead makes it clear that new sources of income are absolutely essential for the full development of this educational work. It appears certain that the work fills a great need and is, therefore, deserving of the further support that would permit of its uncurtailed development.

The Board takes this opportunity of impressing upon the members of the Institute the importance of the accomplishment of the Beaux Arts Institute of Design in architectural education in America.

Through this organization the practitioners of architecture, in the space of thirty years, have come into leadership and control of the methods and standards of the teaching of design.

The remarkable progress of our architectural schools is due largely to its influence. The meetings and discussions incidental to its judgments are of great value to the architect as well as to the student and the continuance and advancement of its work should be a matter of deep concern to the profession.

(10) Committee on Competitions—

ARTHUR WALLACE RICE, *Chairman*.

The Committee on Competitions notes that little has transpired during the past year of sufficient moment to call for special comment. Advice has been given to various chapters as to the proper method of conducting competitions in accordance with the terms of the Institute code.

The question of open competitions, under the provisions at present authorized by the code, has received serious consideration by the Committee. The Committee suggests certain amendments to the code designed to discourage this type of competition; or, as an alternative to divide such open competition into two stages.

The Board, while commending most heartily the efficient services of the Committee, feels that any revision of the Competition Code at this time would only result in confusion, and that the advantages of such revisions as have been suggested would be negligible.

(11) Public Information—

WILLIAM HARMON BEERS, *Chairman*.

The report of the Committee on Public Information will be presented to the Convention at the special session devoted to consideration of this subject, and detailed consideration of the program and recommendations of the Committee will be taken up at that time.

The Board commends the Committee for its splendid accomplishments and assures it of continued support in their work.

(12) Structural Service Department—

N. MAX DUNNING, *Director*.

The annual report of the Structural Service Department was presented to the Board in two parts.

Part I covered the work of the Department for the eleven years following its organization in 1918.

Part II covered the activities of the Department during the past year, and contained an itemized list of the fifty-two meetings attended and contacts made by the Technical Secretary and other representatives of the Department from April 29, 1929 to May 20, 1930.

The report recites that since the separation of the offices of The Producers' Council and the Structural Service Department, by the removal of the latter to The Octagon in Washington, and despite the necessary changes in routine, the work has progressed smoothly during the past year and has continued fundamentally unchanged.

The report contains a resume of cooperation with the United States Department of Commerce, and concludes with a list of technical subjects upon which the Department has been consulted.

(13) Historic Monuments and Natural Resources—

A. LAWRENCE KOCHER, *Chairman*.

The efforts of the Committee during the past year have taken three main directions:

First, concerted action looking to the preservation of historic monuments, and protection of the rural scene; Second, active exchange with the chapters of advice and information bearing upon these important interests and, Third, the enlistment of an aroused public sentiment.

The Committee expresses its regret over the impending demolition of certain ancient buildings involved in the development of the Washington Plan and recommends some mitigation of this historical loss to the thoughtful reconsideration of the Washington planning commissions.

Other activities of the Committee are reviewed: its cooperation with the society for the preservation of old buildings of Charleston, S. C., in the successful restoration of the pre-revolutionary house of Judge Thomas Heyward, one of the signers of the Declaration of Independence; and cooperation with the historical society of Dayton, Ohio, in an endeavor to prevent the destruction of the old county court house in that city. To the preservation of this as well as of the old Federal court building of Portland, Oregon, similarly condemned, the Committee seeks interest and support from the members of the Institute.

This report, which is detailed and comprehensive, includes a consideration of the billboard and the gasoline station, and the destructive effect of their multiplication in the national landscape, and discusses the measures which might effectively be taken for their control. The Board is aware that the gravity of this commercial encroachment has become a matter of present concern even in Europe, where effective measures are being sought for its correction, and recommends to the Institute chapters the earnest study of this problem in the interest of intelligent local legislation.

The Board offers the following resolution:

Resolved, That the American Institute of Architects in annual convention assembled pledges itself to do its utmost to combat the billboard evil and urges upon each of its chapters the fullest cooperation with all public authorities, societies, and individuals seeking to abate this nuisance, and that a copy of this resolution be sent to the secretary of each chapter and to such organizations of the country as are known to be working to this end.

(14) City and Regional Planning—

CHARLES H. CHENEY, *Chairman*.

The Committee has been active during the past year in an effort to keep the city and regional planning idea before the members of the profession as well as before the general public.

Broadcasting has been carried on through the Institute's Committee on Public Information. General news stories, including a summary of the city and regional planning activities of the country during the year 1929 have been sent monthly to several hundred newspapers and periodicals. These have been widely published and editorially discussed to a gratifying extent.

Stimulation of public interest has been accomplished through the purchase and circulation of the film portraying the development of the plan of Washington. Since September 10, 1929, this film has been shown successfully under the auspices of the chapters of the Institute and many other organizations. It has been booked ahead by the Committee well into the summer. Appreciative letters have been received from nearly every chapter before whom it has been shown.

The Committee has in hand the preparation of a brief handbook for architects, showing how they may more effectively advise with city and regional planning commissions.

The Committee submits the following resolution, which the Board offers for adoption:

Resolved, That each chapter of the Institute should have a standing committee on City and Regional Planning; that these committees should seek every opportunity to cooperate with existing local Regional Planning Commissions and, where the opportunity exists, to assist in the inauguration of such movements; that such committees should report to their chapters, and to the Chairman of the national Committee at least semi-annually; that such reports cover, in addition to the activities of the Committee itself, records of the work in hand by local commissions with particular emphasis upon the architectural problems involved.

The following resolution is also proposed for adoption:

Whereas, In the development of any city or region its architecture is the dominant factor, with its streets, transportation facilities, and open spaces serving as circulation and setting;

Whereas, All constructive and fundamental city and regional planning in this country must be based upon a thorough understanding of architecture; therefore, be it

Resolved, That schools of training in city planning be urged to arrange their courses to include a basic training in architecture.

(15) Registration Laws—

ARTHUR PEABODY, *Chairman*.

The Chairman of the Committee reports that the year 1929 presented fewer problems

than the preceding year, partly due to the fact that the sessions of the legislatures throughout the country took place during the previous year. The interval between sessions of the legislatures is being employed, in several states, to prepare for future action.

The advisability of the registration of architects in the best manner should be impressed on the chapters. The essential matter is legislation of some kind, which accomplishes the registration of all architects. However, a law once passed is hard to amend and it is therefore desirable to obtain good legislation at first which will not require later revision.

The Committee is developing a revision of the present model form of registration law which, when passed upon and concurred in by the National Council of Registration Boards, counsel for the Institute, and the Board of Directors of the Institute, will be submitted to the convention of the Institute for approval.

The Committee submits the following resolution, which the Board offers for adoption:

Whereas, The purposes and aims of the National Council of Architectural Registration Boards are of deepest interest to the Institute, and

Whereas, The relations between the states have been greatly benefited by the activities of that body,

Resolved, That the Institute hereby states its desire to assist the National Council of Architectural Registration Boards in its work in all ways possible.

(16) The National Capital—

HORACE W. PEASLEE, *Chairman*.

The Committee on the National Capital reports the satisfactory conclusion of its year's work. The two matters of legislation to which the committee has been devoting its efforts have now been passed by both houses of Congress. These are the Cramton bill, giving ample funds here and now to acquire all needed park lands in and near the District of Columbia before their loss for such purposes by appreciation or destruction; and the Shipstead bill, giving aesthetic supervision over private buildings fronting certain major government projects.

The Cramton bill has certain points of difference between the Senate and House forms which necessitate adjustment in conference, but it is hoped that it will be signed by the President by the time the convention assembles. As previously noted, the Shipstead bill has been signed.

The Committee has collected a library of lantern slides, with full descriptive matter for each slide. For any chapter or other group desiring to present material on Washington, the

lists have been made available and slides may be selected to develop various themes.

During the year, the Committee has continued its work of interesting the chapters and schools in the development of Washington. Two major problems are now in course of study—the treatment of East Capitol Street as a whole, and the treatment of one of its squares; the former being studied by the Allied Architects of Washington, D. C., and the latter is the summer Beaux-Arts problem. Arrangements are being made to afford every possible contact to advanced students in architecture who are interested in Washington problems as theses, this arrangement serving not only to assist in the general planning studies but to interest the architects of tomorrow in the development of the capital.

For the future work of the Institute Committee, the retiring chairman suggests not only the backing of legislation sponsored by the Planning Commission, and the interesting of the profession and the schools in the development of Washington, but also the focusing of study and action on a more balanced development of Washington and its environs. Attention is directed especially to the fact that no development has yet been launched for the section east of the Capitol plaza; that only an invisible line separates the District of Columbia from its suburban areas; and that every effort should be made to raise the standards of private building throughout the capital region.

The generation of architects is passing which launched the return to the L'Enfant Plan thirty years ago, and their accomplishment in these three brief decades is an example and a challenge to their successors.

(17) Committee on Foreign Relations—

KENNETH M. MURCHISON, *Chairman*.

The Committee reports that it had been requested to endeavor to find members of The American Institute of Architects who would attend, as delegates, the Pan-American Congress in Rio de Janeiro, in June. The Committee hopes to get Carl Ziegler of Philadelphia to act as a delegate. However, the Institute has two members resident in Rio de Janeiro—William P. Preston and John P. Curtis—and they have been appointed to act as representatives of the Institute.

The Committee has disseminated information regarding the Twelfth International Congress of Architects, to be held at Budapest in September of this year. By action of the Executive Committee, the Secretary of the

Institute, Frank C. Baldwin, has been appointed delegate from the Institute and will attend the Congress.

(18) Committee on Industrial Relations—

WILLIAM O. LUDLOW, *Chairman*.

The report of the Committee cites the formation of Building Congresses as its most valuable contribution to the furthering of good will and understanding among the various elements of the building industry.

The recognition of craftsmanship has been taken up during the past two years by fourteen Chapters of the Institute, while others have the matter under consideration. The Committee calls attention to the great advantage of exhibits of building materials as compared to catalogue descriptions, and it reports on its efforts toward the establishment of such exhibits throughout the country.

Attention is called to the evils of shopping sub-contractors' bids by general contractors, and the architects are reminded that it lies in their power to correct this undesirable practice.

(19) French Travelling Scholarship—

JULIAN CLARENCE LEVI, *Chairman*.

The Board of Directors desires to express to Julian Clarence Levi the Institute's appreciation of his generosity in establishing for a period of three years the French Travelling Scholarship.

The experience gained through his action has been of great value in determining the best manner of administering such scholarships. The Delano and Aldrich Scholarship, administered through the Institute's Committee on Education, is the direct result of the work of Mr. Levi's Committee.

(20) Committee on Health and Safety—

SAMUEL R. BISHOP, *Chairman*.

The Committee reports that its information points to the fact that accidents in building construction apparently have not lessened but, on the contrary, have in some cities increased, and it believes that the most pronounced contributory cause is speed; speed in the demolition of old buildings and speed in the construction of new ones.

Whereas speed today seems to be the essence of every contract, the resulting accidents have caused a situation which has stimulated various cities during the past year toward more rigid laws and inspections, and a renewed interest is being taken in the revision of city building codes, with sections dealing with safety devices and regulations.

The code which was prepared under the supervision of the Committee has received country-wide attention. Though the code has not yet reached the stage where final approval by the Board has seemed desirable, yet the Worker's Health Bureau, with whom the Committee has cooperated in the preparation of the code, felt at liberty to publish it in booklet form and it was widely distributed. This code, without any revision, has been adopted by the Industrial Commission of Arizona and is now the safety code of that state, applicable to all construction work that comes under the jurisdiction of that commission.

During the past year, on recommendation of the Board of Directors, the matter of a national safety code was taken up by the American Standards Association and, as a result, the preparation of a national safety code is now in preparation under the joint sponsorship of the National Safety Council and the Institute. It is hoped that this code will be completed during the coming year and will be a document which will not only deserve the endorsement of the Institute, but will be acceptable to the construction industry in general.

(21) **Standard Accounting—**

EDWIN BERGSTROM, *Chairman.*

The uniform accounting system for architects will be an important document of the Institute of far-reaching influence in the profession. The greatest care is being taken to make it simple and comprehensive, so that it will serve the architect who is beginning his practice as well as the one who has the largest of organizations. While it has been impossible for the Chairman to forward this work as fast as he expected, because of the press of the other duties he has undertaken for the Institute, he reports that the work is well under way, for submission to the committee and the Board. The text of the brochure is entirely written, and the accounting forms are all developed and are being reviewed by competent accountants before being submitted for criticism. There would seem to be no reason now why the brochure can not be completed and put into the hands of the profession within the year.

(22) **Committee on Honor Awards—**

DAVID J. WITMER, *Chairman.*

To the Sixty-second Convention was presented a program for Chapter Honor Awards. The Committee felt that this program, in all essentials, though perhaps not a final expression, embodied the principles of the idea of the Honor Awards as adopted by the Sixty-first Conven-

tion. The Committee believes that before any modification of the program is considered chapters should have an opportunity to try it out. The operation of the program and results from its use would be the most constructive criticism and aid in developing and perfecting the program.

Since the Sixty-second Convention, the Committee has record of Honor Award judgments which have been planned or conducted by the following Chapters: Northern California, Minneapolis, Cincinnati, Florida North, Kansas City, Detroit, Southern California, Santa Barbara, and San Diego. The Chicago Chapter has adopted the Honor Award program, and other chapters—including St. Louis and the Boston Society—have given serious consideration to adoption. The Board notes with pleasure that similar honor awards, under chapter or other auspices, have been carried out in Pittsburgh, San Antonio, Memphis, Dayton, New York, Indianapolis, Philadelphia, North Carolina, Florida, Atlanta and St. Louis. At least four of the officers and directors of the Institute, and some of the members of the Honor Award Committee, have served as members of juries in some of the Honor Award judgments.

The program of chapter Honor Awards has been rearranged and rewritten in the interest of greater clarity and greater coordination and is generally satisfactory.

The Committee on Honor Awards is convinced of the educational value of such awards. The realization is growing that the Honor Award program is a great agency whereby, through the awakening of the public consciousness, there may be produced a greater appreciation of the Arts by the public and by the profession. Chapters which have conducted Honor Award judgments are beginning to experience this fact. Such chapters deserve the congratulations of the Institute, and certainly receive the full thanks of this Committee.

The Committee submits the following resolution, which the Board offers for adoption:

Resolved, That the Institute endeavor to assemble and place on exhibition at the Sixty-fourth Convention photographic exhibits of all buildings and works of art receiving Chapter Honor Awards subsequent to the Sixty-second Convention.

(23) **Committee on Membership—**

J. C. BOLLENBACHER, *Chairman.*

At the end of the Sixty-second Convention, following the report of the Board of Directors, a resolution was passed which urged and authorized energetic action toward increase of membership, formation of new chapters where advisable,

the appointment of a special membership committee to stimulate growth of present chapters, and direct communication with individual Institute members impressing each one with personal responsibility in this vital matter.

Under this resolution this committee was created, and the report submits a lengthy and detailed account of its activities, including correspondence with presidents of chapters, visits to various divisions and chapters by the Field Secretary, negotiations with the Secretary of the National Council of Architectural Registration Boards asking for cooperation with local chapters in furnishing lists of men admitted to practice in respective states, and correspondence with chapter presidents and secretaries, urging renewed activity in securing members before the Sixty-third Convention. The report also includes a statistical statement of membership.

Certain amendments to the By-laws are suggested as bearing upon this matter and these have been referred to the Committee on Constitution and By-laws and will be considered by that committee.

In general, this Committee finds that the prevailing unfavorable conditions in the building industry throughout the country have been causing the campaign for increase of Institute membership to meet with unusual resistance, but it is hoped that this situation will be alleviated during the next year or two.

The Committee believes that a fundamental factor in the maintenance of the precedence and influence of the Institute is this vital matter of continuous increase in membership.

The Board takes this occasion to express to J. C. Bollenbacher its appreciation of the very satisfactory results achieved under present difficult conditions.

(24) Finances—

The Board reports that the financial condition of the Institute is sound and that the affairs of the Institute are being carried on well within its income.

In 1929 the Institute paid to the dollar the budgeted amount of the payment on the principal of the Press indebtedness, and full interest on all of its obligations. The indebtedness of the Institute was reduced by nearly \$15,000. At the same time more than \$6,000 was passed into the reserve fund, and \$1,000 was transferred into The Octagon Endowment Fund.

Since January 1 of this year the outstanding balance of Press bonds has been retired, excepting \$525 of them not received for redemption, and the Board is very happy to report that the

entire issue of these bonds has been retired and cancelled, except the few above noted.

The liquidation of the Press undoubtedly will be completed in 1931.

The funded investments of the Institute were not materially increased in 1929, but the Board believes that 1930 will be more fruitful. It goes into the new year which follows this Convention with the confidence that comes of financial stability and the consciousness that important new responsibilities will be undertaken.

(25) Fellowships—

The Jury of Fellows reports to the Board of Directors that it has held two meetings since the last Convention, and that it has elected sixteen members for advancement to Fellowship. The announcement of these elections will be made at the conclusion of the evening session on Thursday.

The Board once more draws attention of the membership to the newly established procedure of the Jury of Fellows, and to the carefully prepared form of nomination, and to the fact that this document should be executed in the case of every proposal submitted to the Jury of Fellows.

(26) Nominations on Honorary Members—

The Board nominates the following men, who have rendered distinguished service in the interest of the Fine Arts, for election to honorary membership in The American Institute of Architects. Their names will appear in the ballots.

A. F. Brinckerhoff.

Charles J. Connick.

Dr. S. S. Goldwater.

Dr. William A. R. Goodwin.

John D. Rockefeller, Jr.

(27) Honorary Corresponding Members—

The Board nominates the following men for election to Honorary Corresponding Membership:

Senor Nestor Egydio de Figueiredo, Rio de Janeiro, Brazil.

Monsieur André Arfvidson, Paris, France.

(28) The Steedman Architectural Library—

The Board is happy to announce at this time a generous gift to the profession, from one of our Honorary Members, Mr. George F. Steedman of St. Louis. Mr. Steedman has already given evidence of his interest in the work of architectural education by sharing in the establishment of the James Harrison Steedman Memorial Fellowship. He has now presented a large and comprehensive collection of books on Archi-

ecture and the Allied Arts to the City of St. Louis. The books have been placed in an appropriately designed room, also the gift of Mr. Steedman, in the Public Library of St. Louis. By the deed of gift an endowment fund, to be administered by the St. Louis Chapter, has been established, so that the Library may become in time one of outstanding value and importance.

The Board offers the following resolution:

Resolved, That The American Institute of Architects hereby records its appreciation of the generosity of Mr. George F. Steedman for his notable contribution to the cause of architectural education.

(29) Preservation of Allegheny County Jail Building.

The Pittsburgh Chapter has brought to the attention of the Board the recent revival of proposals to demolish the jail building which is an integral part of the court house group in Pittsburgh, Pa., designed by H. H. Richardson, and requests the aid of the Institute in their efforts to preserve this building.

The Board proposes the following resolution:

Whereas, There has been for many years a feeling in Pittsburgh, Pa., that the central business district of that city might expand beyond its present topographical limits if there were removed a part of the public buildings of Allegheny County, i.e., specifically the jail portion of the Court House group designed by H. H. Richardson, and

Whereas, There is legitimate doubt that the proposal would accelerate or permit the contemplated expansion, and

Whereas, This building is an architectural monument of which Pittsburgh is most justly proud, and

Whereas, To eliminate the alleged barrier to business expansion and yet preserve the building, the Pittsburgh Chapter, The American Institute of Architects, has proposed that the building be cleared of its present occupancy; that the present jail structures be reduced to the limits of the original building as designed by H. H. Richardson (including the demolition of the jail-yard walls); and that the building then be used for some other public purpose, therefore, be it

Resolved, That The American Institute of Architects requests the public authorities of Allegheny County, Pennsylvania, to consider carefully the advantages of the proposed plan for the retention of the original building in the hope that Richardson's Court House and Jail group of buildings may be preserved as an architectural and cultural influence in the City of Pittsburgh, and for the enduring benefit of art in the nation.

(30) Contacts with Membership.

As the activities of the Institute grow it becomes increasingly important to maintain and strengthen the contacts of the membership with their elected representatives on the Board and with Washington. As only a small fraction of the total membership can attend the annual convention and participate in the discussions of the aims and policies it has become the duty of the

Regional Directors to express, each in his own Division, and to the Chapters of that Division, the sentiments of the membership as voiced by the Convention. The Regional Directors strive to do this by periodical visits to the Chapters within their territory and by encouraging separated chapters to come together for regional conferences. The Board of Directors has long been committed to the policy of holding its mid-year meetings at various points removed from Washington. Thus the idea of carrying the Institute and the purposes of the Institute to the membership has come to be regarded as essential to its solidarity.

The mid-year Board meeting was held in Memphis during November last, and at that meeting a message was received from the Washington State Chapter urgently inviting a deputation of the Board to visit the northwest chapters. This invitation was reinforced by the Regional Directors of the Western Mountain and the Sierra Nevada Divisions. Accordingly, the President and the First Vice-President undertook, during the month of February, to comply with these requests. They were joined at Butte, Montana, by the Regional Director of the Western Mountain Division, and at San Francisco by the Regional Director of the Sierra Nevada Division. Returning eastward, they visited chapters at Salt Lake City and at Denver, and were joined at Omaha by the Regional Director of the Central States Division.

That this trip was productive of great good to the Institute is indicated by the reports of those Regional Directors. To hundreds of members who had hitherto had no contact with the Institute other than by correspondence, its aim and ideals have now a new meaning and a new vitality.

(31) Admission of New Chapters.

The Board reports the following new Chapters organized, and charters granted, since the last Convention, and extends its welcome to the new members on the Chapter Roll of the Institute:

In Mississippi.....	The Mississippi Chapter
In Ohio.....	The Eastern Ohio Chapter
In New York.....	The Albany Chapter

The Board extends its congratulations to the charter members of each of these new groups, to the parent chapters who consented to the separation, and to the Regional Directors who were active in bringing about the new organizations.

(32) Membership Statistics—

Total membership of the Institute.....	Dec. 31, 1929	May 20, 1930
Fellows.....	280	288
Members.....	3,008	3,032
Honorary Members.....	92	91
Honorary Corresponding Members.....	47	47
Totals.....	3,427	3,458
Associates of Chapters.....	445	459
Juniors.....	180	168
Totals.....	4,052	4,085

	Jan. 1 to Dec 31, 1929	April 23, 1930 to May 20, 1930
Members advanced to Fellowshipship.....	3	16
Elected Active Members.....	171	259
Reinstated Active Members.....	11	25
Reinstated Fellows.....	0	0
Elected Juniors.....	51	88
Honorary Members elected.....	8	8
Honorary Corresponding Members Elected.....	8	8
Resignations—Active Mem- bers.....	29	30
Dropped—Active Members.....	90	96
Dropped—Fellows.....	0	1
Discontinued—Juniors.....	45	94
There have been the follow- ing deaths:		
Fellows.....	15	15
Active Members.....	31	32
Honorary Members.....	4	5
Honorary Corresponding Members.....	2	2

Total Active members elect- ed and reinstated	182	284
Total resignations, remov- als and deaths of active members.....	165	173
A net gain in Active Mem- bers.....	17	111
Net gain in Juniors	6	6

(33) Deaths—

The names of the members whose deaths have not been previously reported are as follows:

FELLOWS

Charles P. Baldwin	Henry Forbes Bigelow
H. H. Bickford	Edwin H. Brown

T. P. Chandler	Charles Morris
John H. Duncan	W. A. Otis
Thomas Hastings	J. Harleston Parker
Lansing C. Holden	Adolf Scherrer
Milton B. Medary	Edgar V. Seeler
James Knox Taylor	

MEMBERS

Frederick Ausfeld	Joseph Jacobberger
Frank J. Baldwin	Lewis S. Jacoby
Bernhard Becker	Albert M. Jenkins
Geo. William Beer	Merton G. Kingsley
Morgan Bunting	Wm. A. Klemann
Henry Otis Chapman	M. Hawley McLanahan
Allan D. Conover	Theo. W. Pietsch
John A. Creutzer	H. F. Roach
Harry Taylor Downs	George W. Smith
Edmund Ellis	Robert S. Stephenson
Charles Hardy Ely	Charles A. Sussdorff
Walter L. Emory	Frank X. Tewes
Frank Goodwillie	B. F. Willis
George C. Halcott	James Wahrenberger
Walter B. Hancock	William R. Watterson
August P. Windolph	

HONORARY CORRESPONDING MEMBERS

Augustus Eichhorn	N. Clifford Ricker
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HONORARY MEMBERS

John T. Fiala	William J. Locke
Charles C. Harrison	Samuel L. Sherer
Harry Wearne	

THE PRESIDENT. The statement that was made in the convention program that the Board's report would be read in full will not be carried out unless there is objection. We will read the Board's report as we come to the various items to be taken up in the report, and we will act on resolutions or business contained in the Board Report at that time.

The first matter we will consider will be the amendments to the By-laws of the Institute, and the Board's report in reference thereto will be read by the Secretary.

Constitution and By-laws.

The Secretary read the paragraphs entitled "Constitution and By-laws" and the accompanying resolution:

Resolved, That the By-laws of The American Institute of Architects be and hereby are amended in accordance with the proposed amendments printed and distributed to the members of the Institute in the notice of the Secretary sent under date of April 21, 1930, as required by the provisions of Article XVII of the present By-laws; and that those portions of the present By-laws which are not amended, and which are listed in the explanatory note attached to said proposed amendments, shall become Chapters I to V, inclusive, and Chapters XII and XIII of the By-laws when amended. (232-C-5-30)

THE PRESIDENT. Before putting this resolution to the convention, I wish to state that I believe we can spend the rest of the convention discussing these By-laws. The actual reading of them would take considerable time. These by-law amendments have been sent to all the members, they have been discussed by the Committee, a committee appointed outside of the Board, and if there is no objection on the part of the delegates and members, we will dispense with the reading of the amendments.

The resolution of the Board set out in the report was moved and duly seconded. The corrections and changes offered by the Board were printed and distributed to the delegates, and corrections supplementary thereto on advice of counsel were offered from the floor by the chairman of the Committee on Constitution and By-laws.

The following resolutions were offered by Robert D. Kohn, and were duly seconded and adopted by the unanimous vote of all delegates present and voting:

Resolved, That the Secretary be and hereby is empowered and directed to incorporate in the proposed amendments all corrections and changes offered by the Board of Directors, as set out in printed forms distributed to the delegates, including all supplementary corrections and changes to and in said printed form as offered by the chairman of the Committee on Constitution and By-laws from the floor of the convention. (233-C-5-30)

Resolved, That all paragraphs, sections and articles of the old By-laws that are not specifically included in Chapters I to XVII, inclusive, of the By-laws now before this convention for action be and hereby are rescinded and declared void. (234-C-5-30)

Resolved, That the amendments to the By-laws of The American Institute of Architects, as printed and submitted to the members by the Secretary on April 19, 1930, in conformity with the provisions of Article XVII of the present By-laws and corrected and changed as directed by this Convention, be and hereby are adopted, and the Secretary is authorized and directed to make such changes in the wording, titles and forms of the By-laws so amended as he shall find inconsistent to the meaning or intent of the Com-

mittee prior to the incorporation of the amendments in the minutes of this meeting (235-C-5-30); and be it further

Resolved, That these amendments shall become effective immediately after the adjournment of the Sixty-third Convention, and the accounts and books of record and the administrative and executive procedure shall be made to conform thereto within a reasonable time (236-C-5-30); and be it further

Resolved, That the respective chapters, articles, sections and paragraphs of the proposed amendments to the By-laws set out in this resolution be and hereby are amended as follows:

(Page 2)—In Chapter VI, Article 2, Section 1, paragraph (a), line 5, after the word "Directors" add a comma and the words "or by the concurring votes of all but one member thereof";

(Page 2)—In Chapter VI, Article 4, Section 2, paragraph (a), line 2, before the word "shall" insert the words "and, unless he is a director of the Institute or a past-president,"; and in line 3, strike out the comma after the word "and", and strike out the words "unless he is a director of the Institute";

(Page 2)—In Chapter VI, Article 4, Section 6, strike out paragraph (d).

(Page 3)—In Chapter VI, Article 6, Section 3, paragraph (a), line 7, strike out the words "an officer or";

(Page 7)—In Chapter VII, Article 11, Section 2, paragraph (a), line 4, strike out the word "and"/";

(Page 8)—In Chapter IX, Article 4, Section 1, paragraph (a), line 2, after the word "Institute" insert the words, "and shall act as Secretary of each meeting of the Institute and the Board of Directors";

(Page 10)—In Chapter X, Article 1, Section 1, paragraph (a), line 1, strike out the word "shall" and substitute the words "at a duly called meeting may";

(Page 13)—In Chapter X, Article 11, Section 2, paragraph (a), line 1, after the word "property" add the words "situated at Eighteenth Street and New York Avenue N.W., Washington, D. C."

(Page 16)—In Chapter X, Article 15, Section 1, in the title of paragraph (b-3) strike out all words except "Profit and Loss";

(Page 20)—In Chapter X, Article 16, Section 3, paragraph (c-10), line 3, change the name "Chester B. Aldrich" to read "Chester H. Aldrich";

(Page 21)—In Chapter XI, Article 1, Section 1, lines 1 and 2, strike out the words "in the State of New York."

(Page 21)—In Chapter XI, Article 3, Section 2, paragraph (a) strike out the words "counsel shall approve,"; line 2, after the word "effective" insert the words "the opinion of counsel shall be obtained as to"; lines 8 to 11, inclusive, strike out the sentence reading, "matters concerning general procedure of terminating memberships for cause; every case involving discipline that comes to the Board of Directors for action and that might result in censure, suspension, or expulsion of a member", and substitute therefor the following: "matters concerning general procedure relating to censure, suspension, or expulsion of a member; every case involving discipline that comes to the Board of Directors wherein its action would result in the expulsion of a member." (237-C-5-30)

Resolved, That

(1) in Chapter X, Article 1, Section 1, paragraph (a), line 5, the balance of the paragraph after the word "body" shall be stricken out;

(2) in Chapter X, Article 1, Section 2, paragraph (a), in line 2, the words "and each such assessment", and in lines 6 and 7 the words "or such assessment", shall be stricken out;

(3) in Chapter X, Article 11, Section 2, the title to paragraph (a) shall be changed to read "The Octagon Property"; paragraphs (a) and (b) shall become paragraphs (a-1) and (a-2) respectively; and a new paragraph (b) shall be added to read, "Other Real Property. Real Property of the Institute and/or the improvements thereon, other than The Octagon Property described in (a) of this section, may be sold, mortgaged, transferred, or conveyed by way of deed of trust or otherwise by the Board of Directors as provided in paragraph (a) of Section 3, of Article 10, of Chapter VII";

(4) in Chapter X, Article 16, at the end of the paragraph (b-3) the words "as permitted by law" shall be added;

(5) in Chapter X, Article 16, Section 3, paragraph (c-7), line 2, the name "Daniel Everett Waid" shall be changed to read "Dan Everett Waid";

(6) in Chapter XI, Article 1, Section 2, last line, the words "the city of" shall be stricken out;

(7) in Chapter XI, Article 4, Section 1, paragraph (a), in line 2, the word "executive" shall be stricken out; in line 4 the words "unless otherwise provided", shall be inserted after the word "which"; in line 5, the word "his" shall be changed to read "the"; and the words "of the Executive Secretary" shall be inserted after the word "control";

(8) in Chapter XV, Article 4, Section 1, paragraph (a), line 4, the words, "through its executive offices or by order of the Board of Directors", shall be inserted after the word "Institute". (238-C-5-30)

MR. V. C. ABEL. I feel a resolution should be adopted commending the Committee on the Revision of the By-laws, and especially Mr. Bergstrom, as chairman, for the marvelous work he has done in correcting the statutes. (239-C-5-30)

The motion was seconded, put to a vote and carried.

Practice.

The Secretary read the report on the Committee on Practice, Abram Garfield, chairman, and the resolution contained therein:

Resolved, That the convention expresses its gratification at the satisfactory condition shown by the report of the Committee on Practice, and commends the Committee and its chairman for their contributory efforts toward making such a condition permanent. (240-C-5-30)

The resolution was seconded, put to a vote and carried.

Contracts.

The Secretary read the report of the Committee on Contracts, T. E. Snook, chairman.

Allied Arts.

The Secretary read the report on the Committee on Allied Arts, J. Monroe Hewlett, chairman.

THE PRESIDENT. Mr. Hewlett, have you anything to say? There may be points the delegates would like to discuss in this report. I would like to give you an opportunity to answer any questions that may arise.

MR. HEWLETT. I think the following point might be added to what has been said: In view of the years of intelligent consideration the architectural profession has given to the matter of competition among its own members and to methods of appointment of architects, we should give careful thought to the unfortunate results of the custom of asking men to submit, without cost, sketches or designs on the chance of securing the commission. The profession ought to realize more fully the contradictory position that now applies to most efforts to secure the cooperation of sculptors and painters in connection with important architectural undertakings.

In many cases, even where the work is under the direction of competent architects, that same procedure which we condemn in the case of architectural work is followed, largely, I think, because the average architect is not in a position to inform his client very intelligently as to the proper remuneration of artists and the proper method of making their appointment.

Very few of the architects of this country have familiarized themselves sufficiently with the achievements and accomplishments of the allied artists, who are working not only in mural painting and in sculpture, but in mosaic, in stained glass, and in many other fields of design. This situation should be changed, and can be done so by a close cooperation with the national societies of the allied arts. (*Applause.*)

Public Works.

The Secretary read the report on the Committee on Public Works, William A. Delano, chairman.

MR. W. D. BLAIR. I suggest that the thanks of this convention be extended to the official responsible for the bills affecting the Potomac Falls and Pennsylvania Avenue.

THE PRESIDENT. The Cramton bill has not yet become a law, but as soon as it is signed by the President, the Board will carry out Mr. Blair's suggestion.

Competitions.

The Secretary read the report on the Committee on Competitions, Arthur Wallace Rice, chairman.

Structural Service Department.

The Secretary read the report on the Structural Service Department, N. Max Dunning, director.

Historic Monuments and Natural Resources.

The Secretary read the report on the Committee on Historic Monuments and Natural Resources, A. Lawrence Kocher, chairman, and the resolution contained therein:

Resolved, That The American Institute of Architects in annual convention assembled pledges itself to do its utmost to combat the billboard evil and urges upon each of its chapters the fullest cooperation with all public authorities, societies, and individuals seeking to abate this nuisance, and that a copy of this resolution be sent to the secretary of each chapter and to such organizations of the country as are known to be working to this end. (241-C-5-30)

The resolution was seconded, put to a vote and carried.

Preservation of Allegheny County Jail Building.

The Secretary read the report on the preservation of the Allegheny County Jail building, and the resolution contained therein:

Whereas, There has been for many years a feeling in Pittsburgh, Pa., that the central business district of that city might expand beyond its present topographical limits if there were removed a part of the public buildings of Allegheny County, i.e., specifically the jail portion of the Court House group designed by H. H. Richardson, and

Whereas, There is legitimate doubt that the proposal would accelerate or permit the contemplated expansion, and

Whereas, This building is an architectural monument of which Pittsburgh is most justly proud, and

Whereas, To eliminate the alleged barrier to business expansion and yet preserve the building, the Pittsburgh Chapter, The American Institute of Architects, has proposed that the building be cleared of its present occupancy; that the present jail structures be reduced to the limits of the original building as designed by H. H. Richardson (including the demolition of the jail-yard walls); and that the building then be used for some other public purpose, therefore, be it

Resolved, That The American Institute of Architects requests the public authorities of Allegheny County, Pennsylvania, to consider carefully the advantages of the proposed plan for the retention of the original building in the hope that Richardson's Court House and Jail group of buildings may be preserved as an architectural and cultural influence in the City of Pittsburgh, and for the enduring benefit of art in the nation. (242-C-5-30)

The resolution was seconded, put to a vote and carried.

City and Regional Planning.

The Secretary read the report on the Committee on City and Regional Planning, Charles H. Cheney, chairman, and the resolutions contained therein:

Resolved, That each chapter of the Institute should have a standing committee on City and Regional Planning; that these committees should seek every opportunity to cooperate with existing local Regional Planning Commissions and, where the opportunity exists, to assist in the inauguration of such movements; that such committees should report to their chapters, and to the Chairman of the National Committee at least semi-annually; that such reports cover, in addition to the activities of the committee itself, records of the work in hand by local commissions with particular emphasis upon the architectural problems involved. (243-C-5-30)

Whereas, In the development of any city or region its architecture is the dominant factor, with its streets, transportation facilities, and open spaces serving as circulation and setting;

Whereas, All constructive and fundamental city and regional planning in this country must be based upon a thorough understanding of architecture; therefore, be it

Resolved, That schools of training in city planning be urged to arrange their courses to include a basic training in architecture. (244-C-5-30)

The resolutions were seconded, put to a vote and carried.

MR. CHENEY. The film showing the development of Washington has been in steady use throughout the winter. Most of the Chapters have had it for a week or two, and exhibited it to schools, colleges, civic bodies, women's clubs, etc. It is booked solid until after the first of July, with return engagements to a number of places. Further bookings can be arranged by addressing my office at Palos Verdes Estates, California. The Committee will appreciate any suggestions for its further use.

MR. G. M. MUSICK. One of our members requested that the film be released for showing at Pueblo, Colorado, before the Planning Commission of that city.

MR. CHENEY. I will make a note of that.

MR. G. H. GRAY. When the film was shown in New Haven, a number of people asked if it could be secured by other organizations. The Advertising Club wished to show the film to the Connecticut delegation prior to the national convention of that organization in Washington.

MR. CHENEY. The film will be sent to any organization upon request.

MR. GRAY. I suggest that it be offered in the same territories another year.

MR. CHENEY. As it is not worn out, I believe it might be sent around again.

Registration Laws.

The Secretary read the report on the Committee on Registration Laws, Arthur Peabody, chairman, and the resolution contained therein:

Whereas, The purposes and aims of the National

Council of Architectural Registration Boards are of deepest interest to the Institute, and

Whereas, The relations between the states have been greatly benefited by the activities of that body,

Resolved, That the Institute hereby states its desire to assist the National Council of Architectural Registration Boards in its work in all ways possible. (245-C-5-30)

The resolution was seconded, put to a vote, and carried.

The National Capital.

The Secretary read the report on the Committee on the National Capital, Horace W. Peaslee, chairman.

Foreign Relations.

The Secretary read the report on the Committee on Foreign Relations, Kenneth M. Murchison, chairman.

Industrial Relations.

The Secretary read the report on the Committee on Industrial Relations, William O. Ludlow, chairman.

French Traveling Scholarship.

The Secretary read the report on the French Traveling Scholarship, Julian Clarence Levi, (Applause.)

Health and Safety.

The Secretary read the report on the Committee on Health and Safety, Samuel R. Bishop, chairman.

Standard Accounting.

The Secretary read the report on the Committee on Standard Accounting, Edwin Bergstrom, chairman.

Membership.

The Secretary read the report on the Committee on Membership, J. C. Bollenbacher, chairman.

Finances.

The Secretary read the report on finances.

Steedman Architectural Library.

The Secretary read the report on the Steedman Architectural Library and the resolution contained therein:

Resolved, That The Amercian Institute of Architects hereby records its appreciation of the generosity of Mr. George F. Steedman for his notable contribution to the cause of architectural education. (246-C-5-30)

The resolution was seconded, put to a vote and carried.

Contacts with Membership.

The Secretary read the report on contacts with membership.

Admission of New Chapters.

The Secretary read the report on the admission of new Chapters.

THE PRESIDENT. During the past year the Institute has lost through death many valued members. Will the Institute members, delegates, and guests arise while the list of these men is read to the convention?

The audience arose. The Secretary read the list of those who had died during the year.

The meeting adjourned at twelve-twelve p. m.

May Twenty-Second—Evening Session

The convention convened at 8.30 p. m., President Hammond presiding.

Education.

The Secretary read the Board's report on the Committee on Education, Mr. William Emerson, chairman.

Mr. Emerson assumed the chair.

CHAIRMAN EMERSON. Ladies and gentlemen, the Committee on Education feels that the Board has dealt more than generously in the selections that have been made from its report and in their comment upon the significance of these activi-

ties. We shall want to refer later in somewhat more detail to some of the particular features that have been mentioned, but we have before us a more pleasant responsibility at the moment.

The Committee on Education reaches out to a wide field of interests, a field that is widening so rapidly that the members of the Committee find themselves almost breathless in their efforts to keep pace with their responsibilities. Among those responsibilities is the education of the student of architecture.

It is, therefore, particularly appropriate that the subject of tonight's paper should be "An Analysis of the Relative Value of the Cultural

and the Professional Subjects in a School Curriculum." The speaker, an architect now teaching in the School of Fine Arts at the University of Pennsylvania, and also in the Congressional

Library, approaches this comparison with a breadth of experience that is particularly valuable. I take pleasure in presenting to you Mr. Leicester B. Holland. (*Applause.*)

Architect's Culture

ADDRESS OF LEICESTER B. HOLLAND

My text for this evening is from the first chapter of the first book of architecture, according to Marcus Vitruvius Pollio, sections 1 to 3:

"The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgment that all work done by the other arts is put to test. This knowledge is the child of practice and theory. Practice is the continuous and regular exercise of employment where manual work is done with any necessary material, according to the design of a drawing. Theory, on the other hand, is the ability to demonstrate and explain the productions of dexterity on the principles of proportion.

"It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.

"In all matters, but particularly in architecture, there are these two points: the thing signified, and that which gives it its significance. That which is signified is the subject of which we may be speaking; and that which gives significance is a demonstration on scientific principles.

"It appears, then, that one who professes himself an architect should be well versed in both directions. He ought to be both naturally gifted and amenable to instruction. Neither natural ability without instruction nor instruction without natural ability can make the perfect artist. Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens."

To judge by Vitruvius, architecture, two thousand years ago, was no simpler matter than it is today. Then, as now, the architect had to

possess natural ability, he had to undergo long years of practice, and in addition, had merely to acquire the sum total of human knowledge.

The only change seems to be that the sum total of human knowledge was slightly different then than now. I would not venture to say that it was less than now, but only different; for while our minds and books are full of many things the Augustans did not know, we may be sure their minds were full of just as much that has not come down to us. We might not call it knowledge today, but they did, and it filled their brains—brains not a whit inferior to ours—as tight as any latter-day sciences can pack our own. They were not burdened with our complicated steel construction, true, but then they did not have our logarithms or our slide rules either. Their problems may have been simpler but their tools were cruder. Try to divide MCMXII by LXIV and then imagine cubing the Colosseum in Roman numerals.

The constant fact remains that from before the Pyramids, the perfect architect has had to know all there is to know, or has had to know about it all, "for it is by his judgment," says Vitruvius, "that all work done by the other arts is put to test."

Does the demand sound impossible? We turn out hundreds of young architects each year. Our aim, whatever the product may actually be, is to make them perfect architects, and our schools hold to the ideal that their graduates should be at least initiates, if not masters, of all knowledge.

How can it be done? First let us see how we try to do it. Being efficient, we first analyze our studies. Practice and Theory were Vitruvius' divisions. We go a little further and subdivide Practice into design and freehand drawing in the school, with office work in summer. Of Theory we make two groups, one to include construction and allied subjects, and another group called "cultural," which is supposed to cover everything in the field of human knowledge not constantly met with in an architect's office.

Having so analyzed our material, we say, "We architects are artists, we can teach design our-

selves; we are also practical men, and can teach construction, or get the engineers to help us in a pinch. As for the cultural subjects, we will pass the buck. The colleges of liberal arts know everything; let them teach it all, and preferably before the student comes to us, so that each man can be stamped and guaranteed before delivery as knowing everything but architecture. Our consciences will then be clear."

But it is in the nature of bucks that passing them does not destroy them. If we look closely we can see that the B. A.'s who enter the architectural schools do not know everything but architecture; and if we reproach the colleges with this, they will reply, "We never received nor accepted your buck; we make no pretense whatever that our graduates know everything but architecture. A liberal education is very much out-moded."

"We use the group system now. Early in their courses, our students choose some group in which to do their serious work, science or languages, or history, or English, or mathematics, and we assure you we make them stick quite closely to their groups. If they went gallivanting all over the field of knowledge, where would their specialties be? Surely you wouldn't want a man without a specialty in this day and nation?"

We can hardly blame the colleges. After all, it is not their special business to prepare young men to study architecture. Prospective architects form a small proportion of their student body, and, so far as I know, there is no other profession that pretends to ask, as preliminary training for its practitioners, the sum total of human knowledge.

Nevertheless, we suffer in the result, and we are conscious of it. I hear relatively little criticism of the teaching of the purely architectural subjects in the better architectural schools. One school may teach design better than another while the other may be superior at construction, and a third produce more able archaeologists, but somewhere each technical subject is being excellently taught.

Where is the graduate, however, who feels his general education to be all that he would wish? Where the school whose graduates "know much history, have followed the philosophers with attention, understand music," and so forth? If architects are to be cultured men, and if the colleges do not provide the culture which they need, then it is clearly up to the architectural schools to supply the remedy; to formulate ideals of what the broad culture of an architect should be, and then see how this culture may be had.

That it can be had, I do not for a moment doubt. Vitruvius never doubted the possibility of his ideal, and though he realized that, to others, it might seem preposterous, he thought he knew a method to achieve it. I read from the twelfth section of the same first chapter of his first book:

"Perhaps to the inexperienced it will seem a marvel that human nature can comprehend such a great number of studies and keep them in the memory. Still, the observation that all studies have a common bond of union and intercourse with one another will lead to the belief that this can easily be realized. For a liberal education forms, as it were, a single body made up of these members. Those, therefore, who from tender years receive instruction in the various forms of learning, recognize the same stamp on all the arts, and an intercourse between all studies, and so they more readily comprehend them all."

In other words, a liberal education of wide and general scope is only possible if it be unified by some general pattern, or, to use another simile, the circumference of learning must focus in some definite center, or, to use still another, a complicated plan can only be given unity by clear and simple circulation.

If this be true, then we may assume that the education of the architect is not so universal as it should be, simply because it is too diffuse.

The history of our college education supports this paradox. A century ago the student who was graduated with a reasonable grade from one of our better colleges might be said to have had a liberal education. He was a cultured man, an intellectual light in his community. To-day we cannot say as much. Most who have considered the matter will admit this, but the reasons given for it will be various.

Some will say it is because we do not require Latin and Greek, some will say it is because we make too much of athletics, others that the field of knowledge has become so vast it is impossible to cover it, some that we are too intent on subjects that will pay, and others will put it down to the fact that we are no longer one hundred per cent pure dolichocephalic Nords.

For myself, I hold none of these reasons to be sound, and advance the theory that the trouble with our courses in the liberal arts is that they are much less specialized than they used to be.

Our colleges, when they were founded, were really technical training schools; their fundamental purpose was to prepare young men for the ministry. Latin and Greek, of course, would be taught, not just for culture but as tools of the

young man's trade; Hebrew would have some importance, but modern languages very little. Theology and philosophy would be necessary, also history and above all, English and public speaking, for the man who wrote and delivered sermons every week was both a professional writer and an orator.

Mathematics, on the other hand, was not important; science almost harmful, for much of it smacked of heresy. An education which thus laid the greatest stress on writing and on speaking was as useful for the lawyer or the gentleman in public life as for the clergyman, but there was no attempt to cater to the future merchant or physician. As for the architect, he got his learning in the carpenter's shop.

Gradually there came a change. The ministry ceased to dominate the colleges. Successful men in many walks of life, not college-bred, wished their sons to study science and modern languages and even economics. First, these subjects were elective. Soon they became obligatory in order that each should have a taste of all the knowledge in the world.

The result is intellectual indigestion. Only a few of the subjects each student takes are really assimilated and give cultural nourishment. The rest, at best, pass rapidly through his mental system without affecting him, but if his mind lacks the toughness to withstand such gluttony, he will pay the penalty with cramps and nausea. In the end, his interests and his outlook are therefore so much more meagre than were those of his great-great-grandfather, who took the technical training for the ministry.

No, it is not lack of Greek and Latin that makes the average college course today less liberal than it was; the courses given cover quite as much ground as formerly, but they fail to register because they are not focused.

There are, of course, as many possible intellectual foci as there are human interests. Find out a subject that interests a man deeply enough for him to consider it a hobby, let him track it through the universe, wherever its traces may be found, and he will be a cultured gentleman and a scholar before he knows it.

I know a scientist, distinguished in his calling, who devotes his life to biological investigation. Problems of growth and body changes and questions of genetics occupy his working hours. For his studies he uses rats. There are generations of them in his laboratories. But his study of the rats goes far beyond his laboratory. He has traced rat genealogy away back into the east, and he has bred rats in the Dry Tortugas.

The rat has become his hobby and his friend. He has searched out indefatigably every rodent fact and fancy that rumor brought to him. His net has covered all fields of knowledge and all the world.

Rats naturally roused the doctor's interest in the history of cats, so, though there were no rats in ancient Greece and Rome, he set to studying the household pets of antiquity to learn just how and why and when the cat left Egypt for the northern Mediterranean.

I have spoken a good deal about culture to-night. Perhaps I should define the word as I understand it. But definitions are not easy. Gildersleeve, the great American classicist of the last generation, once said that culture was the sum of things a gentleman had forgotten; a phrase too witty to be profound, but with a truthful flavor all the same.

Culture is not a native gift like intelligence or shrewdness. It is acquired, like experience. But it is not experience, for almost all old men have that, yet many are uncultured. It is an acquisition of the mind, and so, a sort of knowledge, but it is distinct from mental hoarding, sheer erudition, or memory. Culture is not the technical knowledge one uses in his daily trade, nor is it a matter of original discovery. It is not to be measured in degrees and scholarship. It makes no propaganda in the market place.

To me it seems that culture is the friendly knowledge that a man has gained.

As we go through life, we all make many human contacts; there are our business associates, the men with whom we work, by whose help we gain our bread. And those of us who are lucky have our friends. Our friends are our friends not because they are of any known use or pride to us, but because we like their company, we are at home with them. They are not essential to our life, but they make our life worth living; without them success is vanity.

So it is with knowledge. Certain things we have to know to do our work, some things we may boast of knowing though they are no help to us. And then, there are the things that make the mental life worth while; that make our thoughts companionable. We ask no service of them, but, like friendships, they strengthen our hearts; we can rely on them, and sometimes, unexpectedly, they give most grateful aid. This, I should say, is culture; like friendship, it is very personal.

It has often been said that among the most lasting benefits of college life are the friendships a young man forms. And by this is meant, not

only that contacts may be made which will be of value in later business years, nor simply that many acquaintances will be formed and an opportunity offered to judge different types of men—both certainly advantages, but that, also, some of these acquaintances will become the fellows of the young man's heart for life.

The same is true of intellectual college life. The vocational subjects a student masters serve his business life, whether he really cares for them or no; the varied acquaintances with many fields of knowledge, which some college courses foster, help to anticipate the vague schematic knowledge of the current intellectual world, which active life will bring him in the long run.

Ascertain the real interest of a young man's mind, show him how much of the thought of the world belongs to his own mental fellowship, and he will be friends with the sum total of human knowledge. This is to "recognize the same stamp on all the arts and an intercourse between all studies", Vitruvius' key to universal learning. The stamp which must be recognized is the interest of the individual. And so, while culture may be universal in its scope, it may be approached by an infinity of paths, each one leading from the individual, and short of perfection, still showing traces of its origin.

How can we awaken the interest of the budding architect in the product of all the thoughts of all the world? The answer is simple: through architecture. How often have you heard that architecture is the reflection of the life of man? It is the crystallization, at any time, of the culture of that time and place, the persistent husk of all men thought and all they did. Through the study of architecture of the past, one is led inevitably to an intimacy with all societies, philosophies, religions and arts. It is the gateway to human memories, to dreams and to achievements.

Perhaps you think that this is only archaeology, the study of what is dead, while life is of the present; that it is for the present and the future that we build; the present and the future that we should know.

Our architecture is of the present, true, modern or modernistic or modernesque, but it is, at that, only the latest phase in a continuous development which reaches back to the first hut of boughs, just as our civilization, our science, and our thoughts mark only the latest station on a curve of growth reaching out of the infinite past.

"Do you remember," says one of the characters of Anatole France, "the reflection of Auguste Comte, 'Humanity is composed of the dead and

the living. The dead are much the more numerous.' Most assuredly the dead are the more numerous. By the vastness and importance of their works, they are the more powerful. It is they who rule; we who obey.

"Our masters lie beneath these stones; here the legislator who framed the law that governs me today, the architect who built my house, the priest who fathered the illusions that still disturb our souls, the orator who won us to his will even before our birth. Here are all the makers of all our knowledge, true and false, of our wisdom and of our folly. They are the uncompromising commanders whom no one disobeys. In them is strength, continuity, duration. What is a generation of the living compared with the innumerable generations of the dead? What is our one day's will before the will of a thousand centuries?"

The curve of life, I say, reaches from infinity to infinity; he who would know the future, must know the equation of the curve, and how can a curve be determined by just one point?

Ever since we have had formal schools of architecture, it has been the practice to start the students with a study of the classic orders. It used to be professed that only in the perfection of proportions laid down by Vitruvius and Vignola was architectural salvation to be found.

Perhaps some teach this still, but I suspect the youngsters gibe today at fogies who do not realize that no one uses orders any more. But suppose the orders were taught not as creations of inviolable law, but as expressions of the civilizations of Greece and Rome, the first great cultures of the western world, and then suppose the student were encouraged to investigate their implications to the uttermost. What would result? Permit me an imaginary Socratic dialogue:

I. Do you know what is a Doric column?

INTELLIGENT STUDENT. Sure, I will draw you one. See?

Who used them?

The Greeks, of course, around five centuries or so before Christ.

What did they use them for?

Temples, mostly.

Were these columns, then, considered sacred?

Not a bit of it. They were just columns and could be used anywhere, but they must have cost a lot, and the Greeks rather spread themselves on temples.

Quite a religious people, weren't they?

Not so's you could notice it. They made a lot of fuss about their gods and talked as if they met them on the street, but they razzed them all

the time, and some of the stories they told of the old boys and girls were pretty snappy.

I shouldn't think they would have spent so much effort on the temples, then.

Well, their temples weren't just churches, you see. They were sort of trophy rooms, too, and almost club houses, and the best way for a city to high-hat its neighbors was to put up an extra special temple or two.

Didn't they get on with their neighbors?

Oh, yes, pretty well, but there was lots of rivalry, like between fraternities, you know, and they were always scrapping.

Regular warfare, you mean?

You said it, pretty serious at times, but usually it didn't last for long between any two. Just in the summer mostly, when the crops were in, and the heat made them edgy. Then they'd make up and pick on someone else next year. And between times they'd have athletic sports to let off steam, big meets, you know, and they backed their own men hard. City spirit, you might call it, something like college spirit, they had—lots of it—but sometimes they got pretty dirty over it. It wrecked the whole bunch of them in the end.

Did they have these meets in the big cities?

Not the biggest ones. Perhaps they didn't dare, I guess it was safer to hold them on neutral grounds, at that. The big events were at two of the big public shrines, Olympia and Delphi, and neither really counted as cities,—just show places ruled by a bunch of priests. There was another regular event at Nemea, but Nemea was rather a one-horse town and the games there weren't so much either; and there was another second-rate meet at the Isthmus, near Corinth, which was quite some city, but the stadium was pretty well outside. And they had games too, at Athens—Panathenaic they called them—but these were pretty local. They didn't draw the big men from outside.

Let's get back to our Doric columns. What else beside temples did they use them for?

Well, stoas, for instance.

What is a stoa?

Why it's a sort of long, open porch without any building behind it except sometimes a row of little shops.

What could you use a porch for without a building?

Just like any other porch in the summertime, a place to sit and talk to your friends in.

Couldn't they do that at home?

No, because the houses didn't amount to much, and they kept their women folk pretty much in

the house and weren't so keen on having their men friends around until the girls had gone to bed. So they used to meet all together,—the men, that is,—in these public porches round the market place and swap stories and argue and roll the bones.

What did they argue about?

Pretty much everything. Politics chiefly, I suppose, and believe it or not, geometry and philosophy; that is, why everything is as it is, and how it got that way, and how it ought to be. Some of their gab fests were so good they wrote them down, and some of them have come down to us, and when you read them, I'll say they get you thinking.

You'd be surprised how interesting that talk is, whether it's any use or not. Some of them got together in regular organized gangs—schools, they called them. One bunch was the Stoics, because they met in stoas. One bunch was called Cynics, which means dogs, because they growled at everybody, and some groups were named for the big men of the game, like Plato or Epicurus or Pythagoras. Sometimes they'd get so violent in their discussions, they made themselves ridiculous. You ought to hear Lucian let into the bunch of them. He's a card, that boy.

Hold on, now, we're getting off the track again; we're supposed to be talking architecture. You say they had temples and stoas and rather poor houses. Anything else?

Well, theaters, of course.

Why of course?

Because next to talking themselves, there wasn't anything they got so much kick out of as hearing somebody else talk. That's why the philosophers were so popular, but the philosophers went on their own, while the plays were big affairs gotten up by the state and given only at special times like their athletic meets, or old home weeks, when everybody came to town and made a party of it. Sort of emotional bat.

Emotional?

Nothing else but. The plots of their plays didn't count for much; they used the same old ones till the rain came through. Guess they'd have been ashamed to put on a show that everybody didn't know the end of before it began. Their game was to take a stale one and pile on the sob stuff till it hurt. Not so easy, you'd think.

Did they succeed?

And how! It's queer that it gets you, being so old and all, but it does. Can't describe it; you've got to read it for yourself.

Do you read Greek?

Not a word. Sometimes I wish I did, but it's all translated—the plays, that is, and pretty well, I guess.

So far as I can gather, the Greeks must have spent all their time fighting or arguing, or at games or the theatre.

You're not a mile off at that. The women and the slaves did most of the work.

Slaves?

Sure. You see, when you went to war, if you won, you killed your enemy and got his family for slaves to do your work, or he killed you and copped your family. Either way, it was good sport and no drudgery. Only the hicks worked for themselves and they were boobs. The women always worked for someone else. It wouldn't have been respectable not to.

Perhaps I exaggerate the possibilities, but I honestly believe that, through an interest in architecture, it would be quite possible to give the average intelligent architectural student much of the essence of Hellenic culture, and do it far more easily and permanently than by any established collegiate course I know. What can be done for classic culture can, of course, be done for any other, mediaeval culture or renaissance, and since culture in general partakes of all cultures, I would let the student taste the flavor of them all and assimilate as much as he is able.

The outline of a practical program is simple. The basis is the historic development of architecture, simultaneously with which the student studies contemporaneous social and political history, religion and folk-lore, philosophy and science-literature, music and the plastic arts. The whole historic range could be conveniently divided into four years. In the first, the field would be the classic world, in the second the Middle Ages, then the Renaissance, and in the fourth year the young man could turn intelligently to modern life and understand perhaps the whys and the why-nots of modern art.

There is no reason why such a course might not be given as a general four-year undergraduate course—something approaching it has been attempted by Meiklejohn at Wisconsin—but to me the great strength of the scheme is, that it is *not* a general course, but specifically a course for architects, with all the studies focused in the student's major interest. For this reason the cultural result would, I am sure, be greatly intensified if the student were simultaneously designing architecture such as would have been built by the men whom, at each moment, he is learning to call friends.

For, after all, design is design, regardless of time or period. Who would have thought from Goodhue's Council of Learned Societies here that the architect from boyhood had been reared a Goth? Three years given to designing in the language of the past, the fourth in that of the present with a background of the past, would surely raise as good designers as the now usual plan of four years of more or less Italian Renaissance, casually interspersed with disconnected problems in archaeology toward the end.

Of course, if it were so desired, the student might continue to design as he does now for a year or two after he had finished his four-years of cultural design. The total time consumed would still be less than that at present when a college course precedes the course in architecture. And while the training in the technical side of architecture would not be less in the four or five or six years' study such as I have sketched than may be secured in two or three years following a college course, I promise you the cultural results would be more real and more widespread and far more durable than where the student is prepared for architecture by courses planned for literary or scientific men or some strange hybrid of the two.

Let the architect once know architecture and he shall know all the world, his motto "*Architectus sum; humani nihil a me alienum puto*"—"There is no work of man that I think foreign to my interest; for I am an architect." (*Applause.*)

CHAIRMAN EMERSON. Mr. Holland has opened wide a door towards the study of culture that I am sure we would all like to enter. The prospect of recommencing our architectural studies under such conditions is one that is very tempting, and we are all indebted to him for the possibilities that he has presented to us.

I am reminded, if I may be personal for a moment, of an occasion of some thirty-five or forty years ago when my father, interested in the possibility of my ultimately becoming an architect, thought it behooved him to enquire what sort of an education such a prospect ought to have. He went to his friend, Mr. Russell Sturges in New York, and he put the question to him. Mr. Sturges hemmed and hawed for a few minutes, and my father said, "Well, what ought an architect to know?"

"Why," said Mr. Sturges, "an architect ought to know more about everything than any one else."

I think that satisfactorily fills the program laid out by Mr. Holland.

The educational program that the Committee on Education has embarked upon leads us to just such pleasant possibilities as we have heard here tonight. The Committee on Education stands in so central a position in the life of the American student of architecture that its success, I believe, is a matter of pride and interest to each one of us here, whether we have actually had a hand in its accomplishments, or merely have joined in cheering it on to fulfill its purpose. But no greater encouragement has been given to the Committee from any source than that received from the Carnegie Corporation in the creation of the opportunity for representatives of colleges in this country to study at the Harvard Summer School in the Fine Arts.

As the Board reported to you, Carnegie's authorities were so well satisfied with the original experiment, started at Chicago and continued at Harvard, that they have recently extended this to the University of Oregon, at Eugene, and there a similar experiment is being tried with every prospect of success. That, and the cooperation of our Committee with the American Library Association, are perhaps the two most marked accomplishments in the Committee's career of recent years, and they are both of them due to the initiative and the abiding faith of a fellow architect, who unfortunately is not here tonight, George C. Nimmons of Chicago, to whom we are all greatly indebted, because it was his foresight, his vision, that established both of those possibilities.

The Board refers to the traveling lectures, and I am venturing to speak of those here because we want your cooperation.

Some years ago the policy of spreading the gospel of the significance of the fine arts, the part that it plays in the lives of each one of us, the fact that knowledge, acquaintance, familiarity with the fine arts, was something in the reach of every human being and not the prerogative of a selected few, prompted us to invite one of our members to speak to groups throughout the country, presenting that point of view.

We chose a speaker who remains today the foremost crusader in the field of appreciation of the fine arts, Mr. C. Howard Walker. He continues to carry that word wherever he goes. If it isn't accepted as a matter of common understanding, he introduces it with a mallet and a chisel. He drives it home. He will not stand ignorant opposition. He ultimately convinces everyone he speaks to. He goes off on a two weeks' trip with ten or twelve nights on the sleeper, and comes back looking as if he had just had a holiday. I

know no one who has more astonishing capacity for aiding a better understanding and appreciation of the fine arts than Mr. Walker.

He set an example which we all feebly follow, but none of us quite equals. As the Board reported, Mr. Curtis from New Orleans has followed in his footsteps, as has Mr. Goldsmith from Texas. Mr. Wilcox from Oregon, has rendered a notable service in his particular district. Mr. Steele has also made a beginning, and we hope to have others to help us with similar services.

We cannot do it alone. We need two things: We need lecturers and we need the gathering of groups of people to listen to our lecturers. The Committee on Education tries to present to those whom it can reach by correspondence the possibilities of such opportunities, but we need the Chapters' cooperation and their recognition of the value of the opportunity within their reach. One of our lecturers would add to the interest of any Chapter meeting. The public could be invited to such a meeting, and I ask, on behalf of the Committee, this cooperation from you.

The Committee ventures to make a definite recommendation in regard to traveling scholarships. There is, no doubt, divergence of opinion on this point, but there is a certain sanity in the point of view suggested by the Committee, that may appeal to you.

At a time when architectural education in this country was of a relatively low order, traveling scholarships covered a period of two or three years. The fact that our schools have, in cooperation with the Beaux Arts Institute of Design, created a standard of performance higher than any that exists, I believe, in any other country, lessens the need for such lengthy periods of residence abroad.

It can never eliminate the desirability of acquaintance with all that Europe has to offer us, but there is this to consider: A man who has reached the age when he can profit by such a scholarship has also reached the age when he is desirous of establishing himself permanently in his own country. He does not want to be separated for too long a period from those contacts that will be essential to him in his actual practice. Three years is too long a period for such a separation.

It is the opinion of the Committee that where a scholarship covering two or three years is possible, two scholarships for half the time would serve a better purpose; would enable two men to do what only one man could do otherwise.

Hence, the benefit of the scholarship would be doubled.

In this connection, it is not only appropriate but highly desirable to refer to the invaluable service rendered by two members of the American Institute of Architects in establishing the Delano and Aldrich Scholarship which, we hope, will produce its first scholar this year. The Committee would like also to emphasize the expressions of appreciation that the Board voiced toward Mr. Julian Clarence Levi for the services that he personally gave during a period of three years in creating and supporting such a scholarship, which is now carried on and made permanent through the generosity of Mr. Delano and Mr. Aldrich. It is the students to whom we must look for our professional future, and the encouragement and aid rendered in this manner is invaluable.

The Committee would like particularly to call to your attention the question of juniorship. The juniorship class is open primarily to the graduates of the approved schools of architecture. A recent ruling has offered the same opportunity to the graduates of non-member schools who have the recommendation of the head of their school and a resident Institute member. These men will constitute our future American Institute of Architects, and it is essential that they should be welcomed in some effective way into their local Chapters. No constructive policy consistently maintained has yet been developed to that end. It is a serious lack, concerning which we hear complaints from various parts of the country. The Institute justly urges the schools of architecture to call to the attention of their students our junior membership, and I think it incumbent upon the Institute to prepare a welcome for those who answer the call.

I shall not venture to comment tonight on the part that this Committee may have to play in the field of adult education. The immensity of such an undertaking is too overwhelming to be faced with any complacency by a committee already overburdened. I think a committee especially appointed to handle that phase of education might be most desirable.

Another feature which seems to call for a word, and which I hope will engage your interest, is the matter of Chapter activities in connection with our educational work. Many Chapters have taken an excellent stand, notably the Philadelphia Chapter and the Washington State Chapter, which has set an enviable example with a most ambitious campaign of accomplishment, with which our Committee will gladly

cooperate. The Boston Chapter loyally cooperates with neighboring schools, offering prizes for promising students and advancing in every way the best interests of the student class.

Such service can be rendered by every Chapter that is within reach of a university, college or technical school where architectural students are working. That school needs your help and its students need your encouragement. The school can offer a sound training in theory, but it must turn to the office for the practical side of an architect's responsibilities.

The work of the Beaux Arts Institute of Design was also mentioned. It takes, and occupies properly, a large part in the report of this Committee. Its services as an educational element throughout the country are of a nature that few of you may realize. It has provided a clearing house for student design from every corner of this continent. It has done this with the cooperation of members of the organization, who give of their time unstintingly throughout the winter months to judge the hundreds of drawings that come in. It is entitled to our recognition, it is entitled to our cooperation, and it is entitled to our support. If the statement of its activities appears to occupy a disproportionate share of the Committee's report, it is because the Committee feels that its accomplishments and its services are of great significance.

Through an error, the Committee failed to include in its report a careful study that was prepared on the work of the American Academy in Rome, which is responsible for one of the outstanding educational activities in this country.

The above are the main essentials of the varied activities of the Committee on Education, and they have been called to your attention in the hope that you may have comments to make, suggestions to offer or some pertinent remarks to present that we can all profit by. (*Applause.*)

MR. GEORGE H. GRAY. I suggest that Mr. Holland's address be published as a separate bulletin of the Institute for dissemination throughout the membership and in general educational circles. While Mr. Holland has based his remarks on a specific example, he has indicated a type of instruction applicable to all branches of education, and of interest not only to architects, but to the entire educational world. (*Applause.*)

CHAIRMAN EMERSON. I feel sure the Board will be interested to cooperate to that end with the Committee, which will ask Mr. Holland's particular assistance in preparing and perhaps revising what we have heard tonight so as to make it available in the general sense suggested.

Are there other comments? I heard a suggestion that this meeting should not be conducted on too lofty a level as there were a great many people here who had very practical educational suggestions to make.

MR. WILLIAM J. SMITH. I would like to offer a resolution of commendation for the splendid report of the Committee on Education. I think it covers the matter in a very thorough and understanding manner.

CHAIRMAN EMERSON. Do you expect the Chairman to blushing put that motion?

THE PRESIDENT. I shall be very happy to put the motion.

The motion was seconded and carried unanimously.

CHAIRMAN EMERSON. That is the end of my particular ring in this circus. I believe there are at least two others to come.

THE PRESIDENT. It is our pleasure at this time to award the Fine Arts Medal for Distinguished Achievement in Sculpture and the Craftsmanship Medal for Distinguished Achievement in Wood Carving. Mr. Hewlett will make the citation in connection with the award for sculpture.

MR. HEWLETT. Ladies and Gentlemen, perhaps the pleasantest duty that is assigned to the Committee on Allied Arts is the selection of certain fellow artists to single out as worthy of especial honor on the part of the American Institute of Architects. This medal has now been established for eleven years. It is a recognition of the quality of the work that has been done by the practitioners of the other arts. It is, further, an opportunity to acknowledge the importance of the services which they must perform in the future if architecture is to progress as we wish it to progress.

I am charged by the Board to read this citation in regard to Mr. Adolph Alexander Weinman, to whom this honor is now extended:

"Since its establishment in 1919, the Fine Arts Medal of the American Institute of Architects has been awarded seven times—twice to sculptors, four times to painters, and once to a musician. Tonight, for the third time, we confer this honor upon a distinguished sculptor.

"Adolph Alexander Weinman has for many years contributed to the advancement of his art, particularly in its relation to architectural design. His creative work includes sculptural enrichments of the Municipal Building, New York, the superb frieze surrounding the Elk's Memorial in Chicago, and many other figures, groups and reliefs, notable not merely for their individual

excellence, but for their sympathetic and harmonious relation to the architecture with which they are associated.

"There is no man of his time whose work is in more perfect unison with the architecture that it adorns, but his service to his art has not been limited to sculptural creations. For the past twenty-five years he has been actively associated with important constructive effort for the betterment of his own craft and of public appreciation of the arts of design. His present position as the sculptor member of the National Commission of Fine Arts is the logical result of the years during which his genius has been devoted to the highest ideals of service to his art and his time." (*Applause.*)

The audience arose.

MR. WEINMAN. Mr. President, Ladies and Gentlemen, Members of the Institute: I have difficulty in finding words adequate to express to you my very deep appreciation of the honor which you have bestowed upon me tonight. Events of this importance come but rarely in one's life, and I assure you that this to me is of the greatest significance. It seems to clip the wings of time and to make me feel years younger, and to fire afresh the spirit of endeavor.

And may I say to those of you who in the solution of your manifold problems call in your fellow practitioners in the Fine Arts—the painter, the sculptor, and the craftsman—that to those of us who have an appreciation of architecture there is real joy in the collaborating effort, because we feel that we are pro-creators of living things of beauty and of work which has a purpose and a reason to exist. To us sculptors, and I am sure to the painters and the craftsmen, your buildings are our museums, our best opportunity to show our work in its proper setting.

There is much that I could say about collaboration in the art of sculpture and architecture, but nothing that would be new to you. I therefore will not encroach upon your time or try your patience, but will thank you again, and, Mr. Chairman, I thank you. (*Applause.*)

MR. HEWLETT. In its report today, the Committee on Allied Arts referred to the fact that the encouragement, the cooperation, the collaboration, that has in the past been extended to craftsmen has been mainly the work of individuals. Those craftsmen who have excelled in this country have excelled partly because they have been in close association with certain architects of genius, and their work reflects the value of that collaboration. The Committee has therefore suggested that the citation in regard to Mr.

John Kirchmayer, wood carver, should be presented to you by Mr. Maginnis of Boston. Maginnis and Walsh, Cram, Goodhue and others have been a beneficent architectural influence in our ecclesiastical work.

MR. CHARLES D. MAGINNIS. Since the establishment of the Institute's Craftsmanship Medal in 1915 eight awards of this medal have been made—three in ceramics, two in metal work, one in printing and typography, one in stained glass, and one in textiles. The art of the wood carver has not hitherto been recognized in this award, and it seems particularly appropriate that the first wood carver to be accorded this honor should be the man who, for more than forty years, has been recognized as a leader in this craft and who, in collaboration with Cram, Goodhue & Ferguson, Maginnis & Walsh, Allen & Collins, and many other well-known architects, has practiced his craft as a creative art not limited by the pre-determined forms of the draftsman or the architectural modeler.

I regret that owing to illness, Mr. Kirchmayer himself is not here. You are deprived of the vision of an interesting, picturesque, convincing and, in this instance, gigantic presence. I am tempted to relate a little anecdote which reveals the man and the measure of his medieval conviction.

A client once asked me to have Kirchmayer make for him a wooden figure of the Blessed Virgin, but with the qualification that the figure should have a beautiful face. I said, "What kind of beauty?"

"Oh, Raphaelesque, possibly."

I said, "I catch the idea, but you are proposing a personal adventure to me."

I saw Kirchmayer and insinuated this message as delicately as I could. He jumped almost to the ceiling. "Never! I shall never copy a sensuous Italian Madonna!"

I am looking forward with great interest to that exciting moment when I shall enter the Golden Gate, and ascertain finally whether Heaven is peopled by Kirchmayer or Raphael. (*Applause.*)

THE PRESIDENT. Mr. Maginnis, will you see that Mr. Kirchmayer gets this medal?

MR. MAGINNIS. Thank you.

THE PRESIDENT. For the distinction of Fellowship in the Institute, the Jury of Fellows has named sixteen architects whose attainments and achievements amply merit this recognition. Most of them are well known to their fellow members, and the citations in regard to them may well be

brief. I will ask that they come forward as their names are read and receive their certificates of Fellowship.

E. RAYMOND BOSSANGE.

Graduate of Columbia, teacher of Architecture at Cornell University, the Carnegie Institute of Technology and now Dean of the New York University, where he has introduced courses of great value to draftsmen.

ARTHUR BROWN.

Graduate of the University of California and of the École des Beaux Arts; one of the outstanding architects of California who has been called into service for the development of the Government Buildings in Washington.

OTTO R. EGGERS.

A distinguished designer whose work in association with the office of John Russell Pope is nationally known.

GOLDWIN GOLDSMITH.

Graduate of Columbia; one of the founders of the Kansas Chapter and a Past Director of the Institute; an able teacher of Architectural Design at the University of Texas and Past President of the Association of Collegiate Schools of Architecture.

WILLIAM CHARLES HAYS.

Graduate of the University of Pennsylvania; the architect of many important undertakings in California and a writer and teacher of distinction.

FREDERICK ELLIS JACKSON.

Graduate of Cornell. He has served as President of the Rhode Island Chapter and Director of the Institute. He is recognized as one of the leading architects of Providence.

FRANCIS Y. JOANNES.

Graduate of Cornell; an architect of ability, associated in the past with Francis H. Kimball and Donn Barber; an active and valued member of the New York Chapter.

JULIAN CLARENCE LEVI.

Graduate of Columbia and of the École des Beaux Arts; an architect of great ability whose practice has not deterred him from a vast and useful service to the Institute, the Beaux Arts Institute of Design, and other educational and cultural organizations. He has aided substantially in the establishment of cordial relations between the artists of France and America.

WILLIAM ORR LUDLOW.

Graduate of Stevens Institute of Technology; an architect carrying on his practice in the firm of Ludlow and Peabody, who have designed much important work in New York. His service to the Institute in connection with the work of the Committee on Industrial Relations has been notable.

ALBERT C. PHELPS.

Professor of Architecture at Cornell University. He was educated as an architect at the University of Illinois and at the Royal Bavarian School in Munich. His notable abilities have been devoted to writing, lecturing and the teaching of Architecture and the other Arts.

J. OTIS POST.

He has, in partnership with his brother and others, carried on with ability the practice of his distinguished father. He has been most active and efficient in the educational work of the Beaux Arts Institute of Design.

FREDERICK WILLIAM REVELS.

Graduate of the University of Syracuse. His life work has been the development of the Department of Architecture at his alma mater. He also organized a Department of Architecture at the University of Porto Rico. He has since 1908 been an active and useful member of the Central New York Chapter.

WALTER HORSTMANN THOMAS.

Graduate of the University of Pennsylvania.

His executed works in Philadelphia and elsewhere show distinguished merit. He is most loyal and active in all Institute concerns and is a past President of the Philadelphia Chapter.

JOHN ALMY TOMPKINS, 2nd.

Graduate of Columbia University; he has practiced for thirty-two years in association with Grosvenor Atterbury, and his distinguished part in this association is well known to the profession.

HOBART UPJOHN.

Graduate of Stevens Institute of Technology; his most notable work is ecclesiastical in character and carries on the tradition of his distinguished grandfather and father. He has been active in New York Chapter work and has made valuable historic researches.

FRANK R. WATSON.

Past President of the Philadelphia Chapter; twice representative of the Institute at the Pan-American Congress of Architects, where he did much to establish cordial relations with the South American architects; a studious architect with a long record of excellent work; endowed with rare qualities of kindness and understanding; generous in his service to the public. He is well entitled to this honor.

THE PRESIDENT. This concludes the evening's session, and the meeting stands adjourned.

The meeting adjourned at ten-fifteen o'clock.

May Twenty-Third—Morning Session

The meeting convened at ten-five o'clock, President Hammond presiding.

The report of the Board of Directors on the Building Committee was read by the Secretary and placed before the Convention. Mr. John S. Schwacke, Mr. Victor D. Abel and Mr. Albert Kelsey raised the point that members of the Philadelphia Chapter were insistent upon the preservation of The Octagon property in all its details as a means of restoring the Colonial atmosphere of the place, an integrity that seemed to be threatened by plans for the development of the property as a headquarters for the Institute.

Mr. Kelsey reduced his case to two points: That the reading room extension provided for in plans submitted by Messrs. D. Everett Waid

and Charles A. Platt was not necessary, and that the terms under which The Octagon was purchased from the heirs of the Tayloe family placed upon the Institute the obligation of keeping the property in its original condition.

Mr. Waid pointed out that changes had recently been made in the designs, but that the reading room should be retained, in the opinion of many members, as a feature of what is likely to become a notable part of the Institute's headquarters.

Mr. John P. B. Sinkler, of the Philadelphia Chapter, observed there was no doubt of the Institute's desire to preserve the original Octagon property and its buildings, but that there did seem to be some misapprehension as to what con-

stituted the original property. To clarify the Institute's position, the following resolution was offered by Mr. Sinkler:

Whereas, It is the desire of the Institute to move from the Octagon building, and remove from it and its surroundings all evidence that this historic estate with its stables, smoke house and garden walls are being used for a purpose so foreign to its original character; and

Whereas, It is the further desire of the Institute to preserve and restore the old estate with all the land and buildings included in the property when purchased by the Institute; be it

Resolved, That no new building other than those required for the restoration of the original estate shall be permitted to encroach upon the original Octagon property, and that the property and buildings thereon shall be held and preserved as an historic monument and museum.

Mr. Francis P. Sullivan of Washington suggested that the whole procedure of the Institute with regard to The Octagon might be affected materially by the developments proposed for that section by the National City Park and Planning Commission. Mr. Harry F. Cunningham of New York proposed that the Building Committee learn the intentions of the Commission as a definite guide to the Institute in any further plans for development of The Octagon. A postponement of action on the matter until the afternoon session was finally approved.

THE PRESIDENT. The next matter on the program is the Honor Awards.

The report on the work of the committee was read, including the following resolution, offered by the Board:

Resolved, That the Institute endeavor to assemble and place on exhibition at the Sixty-fourth Convention photographic exhibits of all buildings and works of art receiving Chapter Honor Awards subsequent to the Sixty-second Convention. (247-C-5-30)

The resolution was seconded, put to a vote and carried.

THE PRESIDENT. Do I hear a motion to accept the Treasurer's report.

MR. C. H. WALKER. I move that the Report of the Treasurer be approved, accepted and printed in the Proceedings.

MR. D. K. BOYD. I want to second that motion and to state that there has never been in my opinion a more worthy motion offered. It seems to me that the remarkable work of the Treasurer should be given more than mere passing notice, and in that connection I would like to supplement at this time Mr. Abel's former complimentary motion referring to the Committee on Constitution and By-laws, the work of which has been so closely tied up with that of the Treasurer. I call attention to the fact that for

the first time to my knowledge in the history of the Institute we lost no time discussing the constitution and by-laws. That must have been due to an underlying cause, which was that the amendments were so carefully worked out that they did not need to be seriously criticized. (*Applause.*)

The motion was put to a vote and carried.

THE PRESIDENT. We are now ready for a motion to accept the Board's report.

Owing to pending discussion of the report of the Building Committee, it was voted to accept the Board's report with the exception of that portion dealing with the Building Committee, action on which was deferred until after the noon recess.

THE PRESIDENT. We will now have the report of the Committee on Resolutions.

MR. W. S. PARKER. First I should like to present a resolution with regard to the loss of a member of our profession and preface it by a brief statement.

The death of Edwin Hacker Brown, at his home in Minneapolis on April 21st, 1930, removed from the architectural profession an outstanding figure. His loss is felt keenly by a large number of personal friends and professional associates, in whom the charm of his personality, the keen and logical processes of his mind and the unflinching steadfastness of his purpose awoke affection and admiration.

He approached his professional practice with preliminary engineering training, taking the degree of S. B. at Worcester Polytechnic Institute following his A. B. at Harvard in 1896. This process is indicative of the sound foundation of logic and determined fact on which all his architectural activities were built.

His aptitude for leadership, and effective executive action is evidenced by his activities during the war period, during which he served as field director for the bureau and camp service of the American Red Cross at Camp Cody, Deming, N. M., and at Washington, being also Chairman of the Minneapolis Chapter of the American Red Cross. To a greater degree it was evidenced by his leadership in the movement within his profession which resulted in the development of the Architects' Small House Service Bureau.

Mr. Brown joined with Edwin H. Hewitt in 1910 under the firm name of Hewitt and Brown. Among the examples of their work are Hennepin Avenue M. E. Church, the McKnight Building, the Metropolitan Bank, Northwestern National Life Insurance Company Building, Dunwoody Industrial Institute, Y. W. C. A., the residence of C. S. Pillsbury, and many others.

His technical training is evidenced in his service as Vice-President of the Minnesota State Federation of Architectural and Engineering Societies. He was a Fellow of The American Institute of Architects and served as its National Secretary, his service being cut short by a serious break in his health, due largely to his unselfish labors in the public service, among which his services as Secretary of the Institute, as a member of the Building Code Committee of the Department of Commerce, and as President of the Architects' Small House Service Bureau are outstanding examples. The resulting impairment of his underlying reserve of strength undoubtedly was largely responsible for his inability to fight through a sudden attack of pneumonia, following one of his many trips to Washington in the service of his profession. He died in active service.

He was affiliated with the American Society of Mechanical Engineers, American Society of Testing Materials, Association of Harvard Engineers, Engineers Club of Minneapolis, and the Phi Gamma Delta fraternity, as well as many social clubs of Minneapolis.

He married Susan Christian in 1912, and is survived by his wife and two sons.

The architectural profession has lost a fine exponent of its highest ideals. The architecture of the country has gained a valuable new impetus through his life.

I move you, sir, as follows:

Resolved, That The American Institute of Architects in convention assembled, records its deep sense of the loss the profession has sustained in the death of Edwin Hacker Brown, Past Secretary of the Institute, persistent and unselfish servant of his profession, to which he devoted a large portion of his time and his vital energy, contributing a marked quality of leadership, and increasing the respect for the profession in all those outside of it to whom he brought its official or personal cooperation; and it is further

Resolved, That the accompanying minutes be spread upon the records of the Institute and that a copy thereof and of these resolutions be sent to his family and published. (248-C-5-30)

The resolution was seconded and carried by a unanimous rising vote.

MR. NAT G. WALKER. Mr. Parker, will you also present the other resolution which you have?

MR. PARKER. Mr. President, following this resolution, I would merely like to pass a brief resolution expressing acceptance of an intention on the part of friends of Mr. Brown within the Institute who are impressed with the quality of his service to the profession and the country, and who desire to make permanent an expression of that service.

I would like to move you, sir, that the Institute accept the offer of the Edwin H. Brown Memorial Fund for the improvement of the small houses of the United States in such form as shall be approved by the Board of Directors.

Friends of Mr. Brown are prepared to establish that fund and to put it into the hands of the Institute to administer. We would be glad if the Institute would accept that fund in principle at the moment, as the time has been inadequate to prepare and develop the actual expression of the fund, which will come later.

The motion was seconded, put to a vote and carried.

MR. NAT WALKER. This is a resolution that has been given to the Committee:

Whereas, The development of the national capital has passed beyond the boundary limits of the District of Columbia, so that a clear line of demarcation no longer exists between the District proper and the adjoining sections of the states of Maryland and Virginia; and

Whereas, The corresponding residential and commercial development within the District proper is receiving guidance and supervision through the agency of the Architects' Advisory Council, which makes constructive recommendations on all plans filed for building permit; and

Whereas, The recently enacted Shipstead Bill supplements this supervision with authority vested in the National Commission of Fine Arts for private developments adjacent to certain major government projects; and

Whereas, It should be the desire of all American citizens to contribute in every way possible to the adequate upbuilding of the national capital; therefore be it

Resolved, That The American Institute of Architects in convention assembled calls attention to the urgent need of establishing corresponding supervision in the suburban districts adjoining the District of Columbia; and be it further

Resolved, That a copy of this resolution be transmitted to the governors and legislatures of the states of Maryland and Virginia, and to the proper officials in the counties bordering the District of Columbia, with the request that they take all necessary action to secure adequate architectural control in the districts involved, as well as proper building, zoning, and regional planning regulations. (249-C-5-30)

The resolution was seconded, put to a vote, and carried.

MR. NAT WALKER. The Committee would now like to ask Mr. C. Howard Walker to present a resolution.

MR. C. HOWARD WALKER. Mr. President and gentlemen: I spent about three hours yesterday afternoon with Mr. Glenn Brown. He wished me to express his great regret that because of his lack of strength he was unable to attend this convention. I move you, sir, that the convention assembled express their affection

and their appreciation of the incomparable service of Mr. Glenn Brown in the past to The American Institute of Architects, and that that be recorded and a copy sent to him. And I would like, although I cannot instruct the President, to have it done by a rising vote.

MR. D. K. BOYD. As Mr. Brown's successor in the office of Secretary, and as one realizing what he did throughout that period of his life, I ask the privilege of being recorded as seconding this motion.

The motion was passed by a unanimous rising vote.

MR. WAID. Mr. President and Delegates, we have just learned within a few days of the sudden death of Lansing C. Holden of New York. Mr. Holden may not have been widely known to the membership throughout the country, but he was a man whose character had made a profound impression on his fellow architects in New York. He was one who stood for the highest ideals of the Institute, and he was uncompromising in carrying out those ideals in his own practice and in his counsel to his fellow architects, and particularly to the young architects in training, in whom he took a keen and helpful interest.

I wish to offer a resolution that the Board of Directors be requested to forward to Mrs. Holden and to Lansing Holden, Jr., his son, who is promising a career in his father's footsteps, of regret, of testimony to his character, and of sympathy in their bereavement.

THE PRESIDENT. Will the membership show their assent by a rising vote?

The resolution was passed by a unanimous rising vote.

MR. NAT WALKER. We have a resolution which has been presented concerning local affairs and which also has an addendum by the chairman of the local committee. The suggested resolution is as follows:

Whereas, The Congress of the United States has created a Commission to arrange a fitting nationwide observance of the Two Hundredth Anniversary of the Birth of George Washington in 1932, and

Whereas, The Commission so created, composed of the President of the United States, the Vice-President of the United States, the Speaker of the House of Representatives, four members of the United States Senate, four members of the House of Representatives, and eight citizens appointed by the President of the United States, is charged with the duty of planning and directing the celebration, and

Whereas, The high purpose of the event is to commemorate the life, character and achievements of the most illustrious citizen of our Republic and to give every man, woman and child living under the Stars and Stripes an opportunity to take part in the cele-

bration, which will be outstanding in the world's history, and

Whereas, The George Washington Bicentennial Commission, desiring the full cooperation of the people in the United States, has extended a most cordial and urgent invitation to our organization to participate in the celebration; therefore be it

Resolved, That The American Institute of Architects does hereby endorse the program of observance of the Two Hundredth Anniversary of the Birth of George Washington, to take place in 1932; accept with appreciation the invitation of the George Washington Bicentennial Commission, and pledge this organization to extend earnest cooperation to the United States Commission in all possible ways, so that future generations of American citizens may be inspired to live according to the example and precepts of Washington's exalted life and character, and thus perpetuate the American Republic (250-C-5-30); and be it further

Resolved, That this resolution be incorporated in the official proceedings of this meeting and that a copy thereof be transmitted to the George Washington Bicentennial Commission, Washington, D. C. (251-C-5-30); and be it further

Resolved, That the Bicentennial Commission be requested to establish during the month of May, 1932, a "Plan of Washington Week," during which time The American Institute of Architects, the American Civic Association, the American Society of Landscape Architects, the City Planning Institute, and other organizations interested in the development of the National Capital may be invited to hold their annual conventions in Washington with joint meetings for the consideration of future problems. (252-C-5-30)

The resolutions were adopted.

Gentlemen, I have one further resolution that has been submitted by a member of the convention:

Whereas, The Constitution of the Institute provides for government by delegates, and

Whereas, The Constitution provides for nomination for officers at the convention, be it

Resolved, That the convention herewith instructs the Board of Directors to take such steps as in their judgment is necessary to stop the pernicious practice of pledging delegates by Chapters to support candidates for Institute offices.

The sense of this, gentlemen, as I understood it—I didn't care to change the wording because I was afraid I might not get exactly the sense that he was intending—was an objection by the member and others concerning what he considered politics of the election of officers of the Institute. He even went so far as to suggest possibly the dropping of nomination by petition prior to the convention to eliminate what he called "jockeying," and otherwise taking away the respect of the offices to which we were electing the members of the convention.

THE PRESIDENT. If there is no objection, this suggestion will be turned over to the Com-

mittee on Revision of the Constitution and By-laws.

MR. NAT WALKER. That concludes the report of the Resolutions Committee.

THE PRESIDENT. Professor Walker, you have another matter you would like to bring to the convention. Major Totten is unable to be here and Professor Walker has consented to take his place.

MR. C. H. WALKER. I do not want to be misapprehended; I am not a professor; I never have been. (*Laughter.*)

Mr. President, Gentlemen of the Convention: Because of an unfortunate illness, Major Totten is unable to be here. The matter that has come up will be entirely inadequately presented by me because Major Totten has been the secretary of the American Section of the Permanent Committee to the Twelfth International Congress of Architects, which is to take place from September 7 to September 14 in Budapest.

This International Congress of Architects began, I think, to hold its meetings in 1896. This is either the twelfth or thirteenth meeting, as you probably know. The conventions were conceived in Paris in 1866. They are very important because they bring together architects from all over the world. I have been personally present at two, one in London and one in The Hague. In London architects came even from Patagonia.

These different countries are considering more and more—and we have one of the largest number of delegates of any country—that America's position in architecture is, while not paramount, one that deserves the highest consideration, the highest friendship, and they wish to know everything about us and come together with us. It is, if you please, a League of Nations with a unanimity of ideals and of action which I think those of us that have not attended one of these conventions can hardly realize. I can't exaggerate the importance of the interrelative friendships and consideration of ideas that are represented in these conventions.

Mr. Totten has asked that I give the names of the delegates from America. Cass Gilbert is the chairman; Major Totten the secretary; Edward Bennett, William Boring, Arthur Brown, Glenn Brown, J. Edwin Carpenter, Mr. Hewlett, John A. Holabird, Warren P. Laird of Pennsylvania, John Pope, John Otis Post, C. Howard Walker, Whitney Warren and C. C. Zantzing are the delegates.

It is desired that as many of those delegates shall be in Budapest this year as can find it con-

venient to go. The steamship companies are making special rates and I can assure you that to anyone who has not been in Budapest it would be a very wonderful thing to take the trip.

They have sent out an enormous amount of information from the headquarters in Paris of what had been done during the year. It looks like the Congressional Record, and is wonderfully meticulous. The interest of the best men in France and in Germany is very great, and especially in England.

They are asking for exhibits from all over the world, and they have especially asked of America that we send, in addition to our high buildings, work in steel and in concrete.

In their program it is very evident that they want to know a little about modernism as it is interpreted by us. Mr. Totten has gotten the government to agree to send drawings and photographs of buildings, and he has gotten from different Chapters, from different individuals, their agreement to send a very large exhibit. He is sending the plan of Chicago, the plan of Washington, and so on. We will be admirably represented, and I appeal to you as members of the Institute to send as much as you possibly can of work that is distinctively American from their point of view, and that has the merit of our very best work.

What they ask as a sort of a dossier does not particularly interest me although I think, of course, that is it perfectly logical. They say, "On the whole it may be said that when teaching construction, and especially ideal planning within academic limits, material points of view have in the past not been considered, or else considered in exceptional cases only. In view of that fact we wish to ask: First, is it necessary, and to what extent, to consider economic points of view when educating architects, and especially when teaching architects planning?"

They go on from that with a lot of things which would make an architect a real estate man, a clerical worker, a computer of material, and there is little he wouldn't do. They ask you to answer these questions. They only ask a few at first, but these are to be taken up in consideration: "Considering the economic execution of building activities closely connected with the conscientiously pursued administration of their progress, do you think it necessary that the conduct of building activities and the administrative work therewith connected should be included in educational schemes?" That is to say, shall we have efficiency experts in everything in our ranks?

They are perfectly logical. There are a number of questions and they all point to the glorification, the apotheosis of the practical in architecture. Very few of them have anything to do with the art of architecture. It is the process. That little book—and I do not know whether Mr. Totten would agree with me—seems to me to have overlooked the fact that an architect is primarily an artist, first, last, and always.

Budapest is one of the most beautiful cities I ever saw, and in Buda, looking across at the great bend of the Danube, with its beautiful buildings, I counted in over a mile only twenty-nine buildings each stretching from street to

street. They were great, massive buildings with a unanimity, a unity, that is in no other city in the world. They are new all the way through, and are up to the very newest thing, and yet they have got a power of design and a power of expression that will teach us much.

I make the appeal that all of you gentlemen that have a little in your pockets in a bad year go to Budapest. We have much to learn, and Budapest is a modern city that can teach us very much. I hope that this will interest you. Thank you. (*Applause.*)

The meeting adjourned at twelve-ten o'clock.

May Twenty-Third—Afternoon Session

The meeting convened at two-fifty o'clock, President Hammond presiding.

THE PRESIDENT. The meeting will please come to order.

MR. R. D. KOHN. May I suggest when we go into the committee as a whole, and have all this informal discussion, that we proceed with the discussion without having a record of it, and then call the meeting to order formally what we have definitely decided on?

THE PRESIDENT. We will discuss this informally.

MR. J. M. HEWLETT. Before we enter upon this informal discussion I wish to ask the privilege of the floor. This is perhaps the last opportunity that will be offered to me to say certain things I want to say to the delegates present here.

Two years ago the administration of Milton Medary as President of the Institute terminated. I think we will agree that Milton Medary brought to the office of President more statesmanlike qualities than any incumbent of that office has ever brought to it. In the variety of his attainments and interest, and in his personal characteristics of patience, good temper and judicial poise he surpassed any man that I have known.

It is not extraordinary, therefore, that the friends and well wishers of Herrick Hammond should have felt a certain solicitude upon his accession to this office. No man ever had a higher standard to live up to. I think I am expressing the unanimous opinion of the officers and the Board when I say that no man among us could have lived up to those splendid precedents more worthily than he.

In considering a man's official position we picture to ourselves certain individual characteristics of that man which differentiate him from others who have served in a similar position. I wish I could adequately characterize the special qualities in Herrick Hammond which have differentiated him in my mind from the others. In attempting this I should emphasize his intense solicitude for the welfare of the smaller man, the outlying man, the man who in the ordinary course of events does not have the same opportunities to get in touch with the tendencies in the profession and with the activities in the Institute as those who are situated in the larger centers. Further, the patience, the interest, the sustained enthusiasm which Herrick Hammond has put into our councils have secured for him the undying affection and respect of every man who has been privileged to serve with him. (*Applause.*)

The audience arose.

THE PRESIDENT. Thank you very much. We will now discuss informally the matter that is before us. The meeting is open for discussion.

MR. J. C. LEVI. In the discussion this morning, the statement was made that in the purchase of The Octagon property, an obligation was incurred by the Institute limiting the development of the property upon which The Octagon House stands. The membership of the Institute is surely sensitive to any obligation that may have been taken at any time in the Institute's history. I think it is only fair that, before we discuss this matter further, a definite statement be made whether such an obligation actually exists or not, and I ask that question.

THE PRESIDENT. The statement was made by Mr. Kelsey, I believe.

MR. KELSEY. What I read this morning was taken from the Annuary of the Institute; it was written down by our own administration.

THE PRESIDENT. Do you have that?

MR. KELSEY. Without any of the introductory matter that I have typewritten here, I take the exact words and will read them only. This is 1902:

"To keep the property as much as possible in the old way, and for that reason we obtained the property for less than it could be bought for, the owner having had an offer of \$40,000, or \$10,000 more than the price paid by the Institute."

That is taken from the Annuary.

MR. LEVI. Then, there is no statement that by the use of the word property, the intent is that every square inch of soil should be maintained in its original use or in its use at the time of the purchase or whether the maintenance of the property is intended to represent the maintaining The Octagon House itself.

MR. KELSEY. We have quite a number of extracts from Annularies since that period in which, over and over again, the matter has been discussed and sometimes the action of the Institute has been flatfooted for building nothing whatever over the line.

MR. LEVI. I don't want to monopolize the discussion, but wish to call attention to the fact that by action of the previous convention, the Board and the Building Committee and the architects were empowered to proceed with a design for the new building which included the library upon the strip twenty feet wide along the northeasterly end. The last official action on the part of the Institute in convention assembled consequently gave that permission and would indicate that the Institute, as represented by its delegates at that convention, did not consider that there existed any obligation to keep that portion of property free of building.

MR. KELSEY. I feel quite sure that that action about this twenty feet east was taken in the utmost good faith. What we in Philadelphia are jealous of is not architecture so much as its atmosphere. It is the old backyard, dissymmetrical with all its original quaintness, that we think should be preserved. And as I summarized this morning, there are only two points that we stand on, first, that the long reading room to screen the Lemon Building is not necessary and that the housing of the libraries that have been given to us can be accomplished in a dignified

manner much more cheaply in the new office building. Therefore, the encroachment is not necessary. Second, we consider that as it is a matter of record that we got a bargain, and that as there are a lot of these Tayloe people still alive, some of them now residing at Staunton, Virginia, they doubtless remember the terms of the sale and will not be pleased by what is proposed.

Finally, I would like to ask, as long as we arrogate to ourselves to be "holier than thou," as long as we have a Committee on the Restoration of Historical Monuments, what standing can that Committee on the Restoration of Historic Monuments have if it compromises and is willing to encroach upon our own property with the approval of the Institute itself?

MR. WILLIAM W. DODGE, JR. Mr. President, I have just come from The Octagon. There are certain things which are obvious when one studies the buildings and which I think are germane to the discussion.

In the first place, above the two central arches in the stable, there were evidently two openings which have been bricked up. That change was obviously made a long time ago, probably during the ownership of Mr. Tayloe.

Another thing which is noticeable is the fact that the wall along 18th Street was built at a later date. It does not tie into the stable.

Then going into the smoke house again, you find that the smoke house had all four walls, including the wall which is a continuation of the 18th Street wall, built again at a later date. That means, as you study it, that the smoke house closed up a former gate in the 18th Street wall.

Now, if these changes were made, as appears to be the case, during the ownership of Mr. Tayloe, they indicate that he felt perfectly free to make changes as the need arose, and it seems to me that we are merely carrying out exactly the same spirit which he showed when we make changes, keeping the same character as the character of the original buildings.

THE PRESIDENT. Mr. Waid, may I ask if in your perusal of the records, you have found anything that would bind the Institute in any way to such a statement as Mr. Kelsey has made?

MR. WAID. Mr. President, I consider that we have carried out absolutely the obligation, moral if not legal.

THE PRESIDENT. Was there anything in the deed that bound the Institute in any way?

MR. WAID. So far as I know, it is a straight, absolute title. The original property, as I ex-

plained this morning, is on a line continued from the end of the stable, the blank wall which is at an acute angle with the front of the stable, running out to New York Avenue, parallel with the Lemon Building. There is a wide lot there. That line now is marked, as you all have noticed, by a wall of dry brick, approximately that, and that only marks the front of a terrace.

The library or the reading room building would occupy less than half of the space behind that terrace wall. Some seem to have the impression that that might mark the front of the library building, which is not the case. I feel that we have carried out, or are proposing to carry out absolutely, our moral obligation as expressed by Mr. Kelsey's quotation.

MR. HOBART B. UPJOHN. Several of us have just been over to The Octagon—Mr. Butler, Mr. Dodge and myself—reading over the proceedings when The Octagon was purchased. I simply wish to state that there is nothing whatever in the proceedings at that time that in any way precluded changing the property.

Further, a second report in the files marked "The Octagon" does not state anything that prevents or even records that there should be no change. I am simply stating facts about it without any comment, and on my own judgment I should say that there was no more than possibly a moral obligation to retain certainly the back property inviolate.

MR. CUNNINGHAM. It occurs to me as possible, and I only suggest it as a possibility, that we as a body of architects are endeavoring to do something that any one of us as individuals would certainly advise a client against. In other words, we are trying to build a building on a lot that isn't big enough for the building. Now, I think we might well examine our architectural consciences and see if that is true.

I raised a point this morning on which I have subsequent information. I spoke about the possible future development of that block on which The Octagon stands. I saw Colonel Grant this noon. He is in charge of Public Buildings and Grounds, and is an official of the Fine Arts Commission. I asked him if I had his authority to repeat what he told me, and he said I certainly had.

I asked if the government plans contemplated any development of that block in which The Octagon stands.

He said, "It is so difficult to get money for parks that we do not dare contemplate anything until we actually need it. We do not yet need that area." He added, "Inevitably, however,

the question of the development of that block, since it is between the State, War and Navy Building and the Interior Department Building, will come up.

"If The American Institute of Architects could set the example of turning all of their property around The Octagon into a park, it would make our efforts to secure park money much easier." (*Applause.*)

MR. J. STEWART FAIRWEATHER. Pursuant to the suggestion that was made this morning, I went along to The Octagon and came away with a very definite feeling that from my point of view it would be unfortunate to reduce the area of the garden. If I am correct in my understanding of the situation, too, it would seem to me that the introduction of a new building and the removal of some tall trees would make the Lemon Building considerably more unfortunate than it is at present. I must confess I came away with a strong feeling of sympathy for the views which Mr. Kelsey has expressed.

THE SECRETARY. I think it is a little unfortunate to make use of the Lemon Building either for or against any point that is raised for discussion. The Lemon Building is unquestionably doomed. At present it is owned by the Emergency Hospital Group, and a year or two ago the hospital refused to consider a proposition to sell it to the Institute, with the idea that they themselves expected in a very short time to demolish it and erect another unit of their hospital group. So in reference to the Lemon Building as something that we must screen against or blot out, I think that we are wasting our time.

MR. FRANCIS P. SULLIVAN. Just as a point of information, may I ask how that property is zoned?

MR. WAID. Do you mean as to whether we are in a residence district or not?

MR. SULLIVAN. Residence and height and percentage of occupancy.

MR. WAID. We are allowed to go 90 feet high, and we are allowed to build the building that we are proposing to build. I am not familiar with the zoning law here. We depended on the Washington architects for that part of our information.

MR. ABEL. I just want to read from the records of the 1927 Convention two rather interesting statements which may have some bearing on the situation. In answer to a question of Mr. Corbett, the President, Mr. Medary, said: "The legal resolution has nothing to do with what may be done in the future. It authorizes the amount of land on which you can place a

mortgage, that is all it does. What is more than that, the legal resolution was actually passed at the last Convention, and the Board had full authority under that resolution to act. This is final confirmation of the action which was really taken a year ago."

That is the resolution which Mr. Bergstrom read this morning. Further on:

"MR. KLEIN. I should like to ask if the resolution precludes the extension of a one-story building southward to New York Avenue for the time being?"

"CHAIRMAN WAID. For the time being."

Again quoting from the minutes:

"MR. MYRON HUNT. I want to ask again whether the motion has been carried instructing the Board of Directors to do a definite thing and to make sketches, but to put no buildings forward of the front line of the stable. Is that not the condition or is that merely a motion before the house? The Report of the Board of Directors called for the making of plans for the entire property and for the erection for the present of no improvements forward near New York Avenue over what I am calling the front line of the present stables.

"CHAIRMAN WAID. That is correct."

That is the resolution and the action to which I referred this morning. If that is correct, Mr. Chairman, it seems to me that the Institute has no authority, or the Board has no authority, unless this convention should give it to them, to have any building construction forward of the front line of the stable. Here is the official minutes which throws a rather interesting light on the subject.

THE PRESIDENT. There are subsequent resolutions.

MR. ABEL. Not since 1927, are there?

MR. H. B. UPJOHN. I would like to ask Mr. Waid what is the proposed height of the building on the new lot?

MR. WAID. Five stories at present, with provisions for a possible future sixth story.

MR. UPJOHN. Another question. Should the proposed library extension on the New York Avenue side be abandoned, that would necessarily increase the height of the building back of the stable, would it not? In other words, we have got to add that much area in our other building if we need that much area as a total. I wonder if I make myself clear?

MR. WAID. That is to provide the reading room which we would lose in this wing.

MR. UPJOHN. Precisely. That might mean a seven-story building.

MR. WAID. We wouldn't be permitted under the present law to go higher than 90 feet, so that we would be in an unfortunate position merely as a matter of getting that space.

MR. UPJOHN. Referring back to this last quotation which Mr. Abel has read, it says, "Not projecting beyond the line of the stables."

THE PRESIDENT. Mr. Bergstrom, I think, can cover that point because he has a later resolution and action of the convention.

MR. BERGSTROM. The action in 1928, Mr. President, was entirely in relation to Lot Seven; it had nothing to do with stables.

THE PRESIDENT. Lot Seven is the lot along the east line.

MR. BERGSTROM. The action in 1928 in regard to Lot Seven was:

"Resolved, That any restriction hitherto imposed to prevent the development and erection of that portion of the proposed building on Lot Seven of the property be and hereby is removed and cancelled."

So that evidently removed all restrictions that had hitherto been put on Lot Seven.

THE PRESIDENT. Does that clear the point with you, Mr. Abel?

MR. ABEL. Was it adopted by a two-thirds vote?

THE PRESIDENT. It was adopted by a two-thirds vote at the 1928 convention.

MR. D. J. BAUM. I believe when we keep talking about the Lemon Building we are really forgetting or losing the main point of the right wing entirely. What the Committee was trying to do was to frame the picture. It isn't a question of what amount of space we are eliminating—we still have enough space—but it is a question of framing the thing complete; whether the garden is 50 feet or 100 feet or 1,000 feet doesn't make any difference. It is making a termination on the ground level to frame the old Colonial garden.

We are trying to get an entity, something the architects themselves will be proud of, something that is going to be a composition, that when it is completed will successfully take care of our property and needs in a manner that will take care of it for future time no matter what is built in the future. If we build our building in the proper design it is going to stand by itself whether we have a park back of it five feet or five hundred feet.

MR. C. D. MAGINNIS. I have always felt there was a wealth of disedification in the spectacle of a group of architects making up their minds. We have embarked on an extremely difficult psychological adventure. We are functioning as client and architect.

Mr. President, I think that there ought to be that capacity within this body to achieve that attitude of respect for the architect which is not in the least incompatible with a thorough discussion of this problem. (*Applause.*)

MR. L. B. HOLLAND. I think the crux of the whole matter has been pointed out when it was stated that the aim of the present plan is to frame the old building. Now, a frame is a modern thing. If the picture was meant to be framed, perhaps it helps it. But if the picture was not to be framed, it may improve the looks of the picture, but from the archeological point of view, it ruins its value as an historic monument.

If we wish to keep The Octagon with its ground as an historic monument, it is absolutely fatal to balance the old work with new work, because you produce an effect of symmetry, an architectural composition which may be a very handsome frame indeed but gives an absolutely different effect from the effect of the old garden which was essentially assymmetrical.

If The Octagon property were preserved as it had been with a row of stables on one side, assymetric, and a garden just on the other side, flanked with entirely modern buildings, still a person with any imagination could picture to himself that property, that house, its gardens, its stables, its smoke house—what you will—as it had been when it was built by the builder and as it was lived in the early part of the last century.

If you frame it with a fine architectural composition, no matter how fine—the finer perhaps the worse—balanced carefully, using part of the old work, balancing that with new work and carrying it all together into a symmetrical composition, you will produce a picture which may be the picture of twentieth century Colonial architecture, but will not be the picture of Thornton at all. (*Applause.*)

MR. EDWARD S. HEWITT. I went down there to look at The Octagon, and with the idea of acting as a client and knocking the architects, and with a full idea of trying to knock everything in the problem from the start to the finish.

Personally, it seems to me the problem is exceedingly well solved, and that the result will meet our physical requirements of the necessary rooms and services, and so forth, on the property, and at the same time it will maintain the character of the original building. I am very heartily in favor of the plan exactly as it is done. (*Applause.*)

MR. JOSHUA H. VOGEL. Those barn doors, and so forth, are they original? The floor of

the barn—is that original? I should like to have someone answer that question when I finish. As the architects have worked it out, we feel that it is well done. I don't think there are so many against this project as the talk would lead one to believe there were. (*Applause.*)

MR. CHARLES BUTLER. Following out the argument of Mr. Holland, I understand there were other buildings on the property in the old days, there were slave quarters, presumably in the direction of the alley, toward the Lemon Building. Shouldn't we, therefore, try to find out what those were and rebuild them? Shouldn't we, to be severely logical, proceed to re-erect the slave quarters and hire a number of our colored fellow citizens to live in them so as to complete the picture?

MR. HOLLAND. I quite agree that if we knew exactly where the slave quarters were, and how they were, it would be desirable to re-erect them to complete the picture. I don't mean to say that the proposed plan may not very much improve the appearance of the property. It is just a question whether we wish to keep the property as nearly as it was, or whether we wish to keep part of that picture and frame it with something which will be different.

THE PRESIDENT. I think you can get some idea of the difficulties of our architects.

MR. LEVI. I promise this will be the last time I speak on this subject, but the painting of a picture of The Octagon in its original setting, and the desire on the part of the Philadelphia Chapter to re-establish that original setting, is to my mind very much like crying for the moon.

When The Octagon was built, when its garden was laid out, when its stables were erected, Washington was a city of homes planted in gardens, and The Octagon garden was a continuous stretch with the gardens of neighboring houses, or it may have been flanked by fields. But at any rate, the character of its surroundings was that of a country village, a country town.

Now, that is something we can't bring back. Washington has developed into a city, and a city not purely residential but becoming more and more commercial in character. The picture that the Philadelphia Chapter will obtain if their view prevails is merely a fragment of a setting, and not a real, honest, true setting. I think we ought to recognize the fact that we cannot place The Octagon in a sylvan setting. It has become a residence with a small garden in a large modern city. Let us treat the matter from that point of view. (*Applause.*)

MR. B. V. L. GAMBER. With respect for the ability of the men who have worked on it, and without in any way trying to detract from the effort which the Philadelphia Chapter has made to consider the other viewpoint, I believe that this convention should offer a resolution of full confidence in the solution of the problem as it has been given to us, and if it is in order to make that a motion I should like to do so.

THE PRESIDENT. This is entirely an informal discussion which will be afterwards expressed to the convention. Do I hear a second to the resolution?

The resolution was seconded.

THE PRESIDENT. The resolution is before you. Do you wish to discuss it? It seems to me that it is perfectly proper to do that, but it does shut off the discussion somewhat, and I think we want full discussion at this time.

MR. SINKLER. I think it might be embarrassing at this time. Many of us would immediately like to vote for confidence in the Committee through courtesy, but we feel we would be traitor to our cause. The issue is perfectly clear. Some feel that the scrap of a garden, if you choose, should be preserved as an historic monument belonging to the people; others feel that that is a mistaken idea, and that we ought to preserve only so much as is necessary to retain the old house.

I think since we are definitely clear in that point of view, it would be wise to return to the Convention session, take my resolution as presented, which is absolutely the test, and the answer will be definite and lead to the conclusion as to what the client should have.

THE PRESIDENT. I shall not put your resolution, if it is agreeable to you. I want the fullest discussion on this. I don't know that we are ready to go back to the Convention. We don't want to shut off any of this discussion. We can talk as long as you like if we gain anything by it.

MR. GEORGE H. GRAY. While at The Octagon I took occasion to pace off the distance. The new building would come much closer to The Octagon than the stable. If anybody thinks that the picture is going to be well balanced and complete, they are deceiving themselves. I venture the suggestion that if instead of an actual building on that side of the property there were an open arcade, only approximately attempting to balance without attempting to imitate, and no closer to The Octagon than the present stable, it would be in harmony with Mr. Holland's idea. There would be no confusion between the new

and the old and you would have your frame to the garden.

MR. DWIGHT J. BAUM. May I answer Mr. Gray of Connecticut? The difference between the terrace is twenty-three feet in both cases, and the drive from The Octagon to the reading room is nineteen feet. There is only a difference of nine feet in seventy-eight feet, which I don't think will be very noticeable.

THE PRESIDENT. It is not put there with the purpose of showing its relation in any way. It just happens to be put there by a scheme that was developed by Mr. Mindeleff to try to work out some better appearance in the garden of The Octagon property.

MR. C. PAXTON CODY. I would like to ask Mr. Waid if the drawing is not a correct scale representation as shown here.

MR. WAID. It is drawn accurately to scale.

THE PRESIDENT. The drawing is balanced within nine feet, Mr. Cody. Does anyone else wish to speak?

MR. JOHN V. VAN PELT. Mr. President and Gentlemen, I am rising with the greatest reluctance to put forward an idea because of my great respect and affection for Mr. Waid, my admiration for the plans, and because Mr. Waid has induced us all throughout the country to interest ourselves in the construction of this building.

Now, there is unquestionably opposition, and I wonder whether the basic reason lies in the delineation or particular location of a line or a convention, or because the objectors believe after all that if the building is built we may eventually regret it.

Everyone agrees that the Lemon Building is ugly. There is more than a suggestion that this whole block may at some time become a park. Whether the hospital that might be built in place of the Lemon Building would be torn down, we can't say at the present time, but we hope that either this new building would not be as high as the Lemon Building, or that it also would disappear in time.

Let us suppose that we are building another building on the other side of the property, more or less duplicating the Lemon Building, certainly in height. That new building will rise to a height of ninety feet. The other building may be torn down, but we shall not want to tear down our building because we need it.

There are two houses the other side of this property. Mr. Waid tells me that they are cut off from our property by an alley that cannot be closed. If we owned the two houses on the other side, I wonder whether we could not do what

Wanamaker and other people have done in New York—bridge across.

I believe that the opposition of the Philadelphia Chapter may spring from a feeling that we are placing our property in a hole and that their opposition comes from this as much as from regard for the nice conventions that we may have to observe as members of the Institute. I believe also that there is a feeling among a good many members of the Institute that we are trying to build too much on too little.

I know that we need the additional building urgently. We need it for the Library. But it seems to me it might be better to see whether we cannot get the additional property, or see whether the park system of Washington may not be so extended that eventually our own building could spread out so that we could have what would really be a beautiful composition, the original design of a lovely building surrounded by gardens, which, as Mr. Butler said, was the original garden setting of Washington. In the future this setting may be partially reproduced through the extension of the park system of Washington. *(Applause.)*

THE PRESIDENT. Mr. Peaslee, have you any further information regarding the question that was brought up this morning? I think we are talking very much in the dark about this park.

MR. PEASLEE. I have no further information, Mr. Chairman. There was a plan published last week for a new grouping of the War and Navy Departments in an entirely new park setting, including the Interior Department in its composition, and extending south in an open space to a sort of transept to the reflecting basin—going back to the original plan of a basin with arms instead of rectangular. This new plan, which I believe has not yet been officially adopted, shows an open park extending out to the Lincoln Memorial section. The plan, if it is adopted, will leave The Octagon at the corner of this park overlooking the park area. Beyond that point I have no information.

MR. WILLIAM S. PARKER. That whole question of the possible park development puts an entirely new question before us, in my opinion. If we are considering The Octagon property—the Institute property, to put it more broadly—surrounded by buildings, the problem is one thing. If we are to contemplate it as surrounded by a park system, a ninety foot building injected into the middle of that would certainly be unfortunate. It seems to me that raises the whole question of what is the owner's problem, which

we can hardly settle unless we know those possibilities.

THE PRESIDENT. You are quite right. We have nothing definite before us.

MR. CUNNINGHAM. The remarks I quoted from Colonel Grant were in answer to that question that was raised this morning, because Colonel Grant is at the head of the agencies that control this plan and park system, and he said, as I stated, that it was inevitable that eventually this area would be considered, because it lies between two government buildings that are on the edge of the proposed development.

We don't want to build something we may have to tear down. I think it would be decidedly desirable for the architects, whom we all admire and respect, to consult with all of those agencies. We should get their opinion in so far as our own building is concerned.

THE PRESIDENT. I think you are quite right.

MR. BUTLER. Does Mr. Cunningham imply that there is any hope that all those buildings around The Octagon will be removed?

MR. CUNNINGHAM. Colonel Grant says there is a possibility (and it would seem to be inevitable, in fact) that the blocks north of New York Avenue, because they face on government property and because they are between two government buildings, will eventually be parked. You see their effort is cumulative.

Little by little they try to park spaces around government buildings. They don't dare ask for much because Congress is Congress, but as they find they acquire the nerve they ask for more, and they would appreciate our example.

MR. VAN PELT. May I just say one word more? I think that before we go ahead with this plan, the Board of Directors should make every effort again—I know that it has been done in the past—to purchase two additional houses that are still unimproved, lying along 18th Street.

THE PRESIDENT. In the light of these developments, if that was to be a park it would be rather a foolish thing to purchase property and build a building that will be torn down. We must consider that The Octagon itself will be torn down just as they are trying to tear down other buildings.

MR. CUNNINGHAM. Colonel Grant said in no case would The Octagon be touched, because the Government recognizes that as a monument.

MR. F. ELLIS JACKSON. It seems to me that the question of building the library and "framing the picture" becomes more or less academic as compared with the matter of scale and the effect on Octagon property if we should build a

building of the height that is necessary back of the stable line.

I think that would affect the character of the entire property and change it much more than if we carried the lower buildings around as has been shown on the plan. It seems absolutely incongruous to put that condition up to our architects—to expect them to give us a building on this property and still retain any of the old character or old feeling in the place.

MR. PEASLEE. This subject has been carried through two or three conventions. I recognize the points made about archeology, moral obligations, preservation of historic monuments, and so forth. I still can't help feeling that the introduction of a large building to the north is rather a blow at The Octagon itself, more so to my mind than the introduction of the library wing on the other side.

I can't help but feel that the pending Federal developments may affect our judgment; that if developments were brought forth as anticipated, it would decidedly influence our action.

Some scheme might be worked out with the hospital authorities, a scheme which would possibly result in a far better arrangement, whether or not the park goes through there. I almost hate to suggest it, but I am just wondering whether definite action and definite decision are necessary at this time.

I am loath to see a vote which would on the spur of the moment, under present conditions, throw out the scheme as it stands. I am loath to see the office building proper go ahead exactly as planned. I raise a question in my own mind as to just why we should have a convention hall at all in that building, a hall that would be used for such a limited amount of time; whether it might not be in future more agreeable to us to have our conventions in this or another hotel, thus holding the physical requirements of the addition to The Octagon to as small a volume as possible. I hate to do it but I want to throw out the idea that perhaps it is something that we might just hold off for another year. The need isn't acute, and when the Federal development shapes up—when a plan is decided upon for this Army and Navy group—and that is going to be decided this year—we will have more information on which to base our decision.

If the need were urgent, or we were to be evicted, that would be one thing. But this tremendous project has been suddenly thrown at us within the past week. It is an entirely new thing, and until we know what is going to happen in our immediate vicinity, and what we can

do in the way of adjustments with the adjoining property holders, wouldn't it be better to hold it off for another year? (*Applause.*)

MR. THEODORE I. COE. As is usually the case, just when the architect feels he has the solution of the problem, the client begins to interpose new requirements. One of the suggestions which has been made this afternoon leaves me rather cold, and that is that due to the possibility the Government may eventually decide to come into this area and give consideration to the possibility of park development, we should hesitate and, perhaps, reconsider our problems, which would postpone action for a very indefinite period. We all know a long time elapses after governmental authorities have definitely decided upon the improvement of a section before anything concrete happens. In this state of indefinite eventuality, it seems to me we will put ourselves very much behind our forward progress up to the moment if we give too serious consideration to this suggestion. Colonel Grant's statement, which I accept as official as he could make any statement at this time, seems to be rather definite that there is no present intention of the Government to do anything in the vicinity of this particular site, and I don't feel that our problem is going to be solved through any plan of waiting for possible park development if any of those in this room hope to see the fulfillment of the plans for The Octagon in their entirety.

MR. EMERY S. HALL. I agree with Mr. Baum with reference to the general framing of The Octagon property. The hospital people have an investment there that has to be taken care of in some way. The probability is that they will build on that property unless the Government takes it over. If they build, they will probably build to the limit of height permitted in the neighborhood. That will mean ninety feet that side of the property.

If we build on the other side of the property to the same height, we have a better balanced proposition than otherwise. It would seem reasonable and altogether possible, if we set a good example with our taller building on the one side of the property, that we could persuade the hospital people with reference to the facade facing The Octagon property to treat it correspondingly and in harmony. The set-back over the stable on the one side would be balanced by the set-back for the library on the other side, thus forming a consistent one-story frame all around the building. Irrespective of what we do on the stable side of the property, there is only fifty feet that we own, and we may be sure that tall buildings

will be erected on the other side of the alley. In any case, it will mean that we will be framed in with tall buildings.

Concerning the impossibility of moving the alley, I am unfamiliar with the rules of the District of Columbia. But in Illinois, if you happen to own all the property facing on one side of an alley, or both sides of an alley, you can transfer the alley to one side of your property, providing you give outlet to all other property facing on the alley and make the alley equal to its original area.

I would like to ask Mr. Waid whether an extra twenty-five feet say, or twenty feet, could not be acquired on the stable side of the property, shifting the alley in that direction, and still giving an outlet to an alley on the Lemon property side?

MR. WAID. The alley on the Lemon side belongs to that property. The alley at the north of our property is public and interest is owned in that by properties further to the east, so that so far as our investigation has gone, it would be practically impossible for us to move the alley or to acquire possession of it unless at a price which we believe from inquiries we have made regarding the property to the north of the alley, would be prohibitive.

MR. HEWLETT. For three years we have been slowly progressing in the solution of this problem with a fine, reverent sentiment pervading all our actions. It seems to me that this afternoon the matter is going beyond that and is showing symptoms of an absurd sentimentality.

We have acquired this property as a headquarters for the American Institute of Architects. It was given to us as an asset, not as a liability. In the development of our plans for our home here in Washington it was felt that the dignity and the prestige of the American Institute of Architects would be increased by being closely tied up with all that Thornton stood for, the dignity, sincerity and refinement of the beginnings of the practice of architecture in this country.

Now we all recognize certain things that are of infinite importance to preserve. What are they? First, The Octagon House itself. Next, that lovely arrangement of brick walls, interrupted by the smoke house, going on and finally terminating against the stable. What have we on the other side—the unfinished side of The Octagon property? We have a continuous wall which suddenly stops, and stops at nothing. Is it such a crime to provide a definite stopping place for that wall?

Invidious remarks have been made about symmetry. Have you ever seen an architectural composition anywhere which was based more strictly on an appreciation of absolute symmetry than the plan of The Octagon? What possible reason was there for bisecting the angle between those streets, putting a circle on the corner, going straight back from that circle and putting two absolutely balanced pavilions on either side, except the feeling that in entering that building and going out to the garden, there was a desire to go through a symmetric composition. Continue further. When we get into the garden, we find lovely old box hedges with an emphasis in the middle where a circle is created, although still not absolutely on the line, the actual line of the building itself. Still, the bend there is so slight that the appearance of symmetry is preserved.

Then we go back and finally end up in nothing. If the plan of The Octagon means anything, it seems to me that it means that that path should be continued on the actual line of the building itself and end up in a doorway which gives access to our administration building.

Now, I am prepared to agree that it is unfortunate we have to put a six-story building on that fifty-foot lot, but if we sold that lot and didn't put that six-story building there, very quickly someone would come along, buy the lot and put something there which would be very much worse.

We all recognize that in undertaking this task we are going to the limit of our capacity—to some people it seems beyond the limit—in accepting financial responsibilities. Now what is the remedy proposed? Go ahead, buy more property, enlarge your scheme. Presently we will get up into the millions and the thing will fall absolutely by its own weight.

It seems to me if the considerations which are being urged by the Philadelphia Chapter today are to prevail, the result is obvious. In order to be consistent we in New York must go back and urge the city fathers to tear down every office building on Broadway and every office building on Park Row in order to restore City Hall Park to its pristine appearance.

On the other hand, the Philadelphia people have a tremendous responsibility on their shoulders because there is that publishing building flanking the Independence Hall in a most objectionable way, and that must be wiped out if we are going to get back to anything like the spirit that should pervade our archeology-loving cities. I think we are approaching *reductio ad absurdum*. (*Applause.*)

MR. KELSEY. What we in Philadelphia are pleading for is to preserve a portion of our own property, not what the Curtis Publishing Company or other people own across from Independence Square. We did save Independence Square, and in the case of the New York City Hall I can't see that there is any comparison at all nor do I admit that to properly preserve The City Hall in New York, tearing down of all the office buildings in that city is necessary. We are talking only about one portion of our own property.

THE PRESIDENT. I am going to limit this debate. I think we can continue this until midnight if you desire, but if there is no objection we will stop the informal discussion at four-thirty. That allows about twenty minutes more for discussion.

MR. UPJOHN. There is one phase which I think we should think of at this time. Without a question the work of the Institute is being stultified by not having proper housing. Our endeavor is to get proper offices and proper buildings. This plan gives it to us.

Secondly, in a matter of amortization we do not know when this plan of Washington may absorb that building. Are we to wait until Washington makes up its mind whether that will be a park or whether it will not, and let the work of the Institute be held back proportionately? If it does become a park, surely the Government will reimburse us for our building.

From a business standpoint it merely means that we have got to balance the possible amortization of a building which may not remain against the work that we would prosecute during the interim of occupying this building, if it is to be a temporary structure.

THE SECRETARY. Mr. Upjohn has voiced what I have been wanting to express. The suggestion has been made that there is no hurry, that we would better take a little more time, think over this matter more carefully and await the developments of government plans.

I do not believe the members of the Institute can possibly realize the handicaps under which the administrative forces are laboring by reason of the fact that we are undertaking to conduct a modern, up-to-date executive piece of machinery in a building that was designed for a dwelling.

This is all aside from the fact that we who are day by day in contact with the actual building itself shudder at what we are day by day doing to that building. We are wearing it out; we are subjecting its walls and floors to a strain which is disintegrating it.

If you expect this Institute to reach over the country and exert the influence and serve the nation as we grandiloquently announce to the public we are doing and are hoping to do, you must look at home and provide a safe and sound place for us to do our work, and prevent us from destroying that thing which we are trying to reverence and preserve. (*Applause.*)

MR. C. A. FAVROT. It seems to me that this discussion is illustrative of the practice of architecture. It only shows the problems that are often presented by the client to the architect, far beyond his solution, and here in this instance the solution of an architectural problem is asked of the very people who are constantly complaining that their clients do not properly give them mandatory requirements.

Here we are, a lot of experts who have been debating for nearly twenty years trying to solve a problem and apparently entirely unable to do it, and still we do not hesitate to complain of a client, an ordinary layman, because he cannot fix the conditions of his own problem so that the architect can carry it through.

I have come from a city in which sentiment of old things that exist is particularly strong, and therefore I am here with a heritage that is probably greater and more treasured than any heritage in the United States, due to the fact there remains a large group of old buildings, not one single building in a spot, all of which group we are trying to preserve. We are using every precaution that nothing goes into this sacred spot that isn't an absolute reproduction of the old, or to preserve the buildings that exist so long as it is humanly possible to do so.

As I view The Octagon property, it seems to me it would be a pity not to have some background for the view against the hospital building. Whether it should be the library as designed by the architects or whether it should be a wall, certainly there should be a background. The architects in their wisdom have selected the design here presented. I think it is a beautiful solution of the problem, and still I realize fully the sentiment that exists in the Philadelphia Chapter that the old garden should not be disturbed.

On the other hand, are we sure that this side of the property was not originally backed by something that confined the garden within the property lines that now exist? In fact, as I view the property from New York Avenue, there seems to be evidences that some old garden building once existed on this end of the property. It appears to me that the ground was at a lower level than it is at the present time.

I do not think we should postpone the matter. It has been with us too long. We need the improvement, and it seems to me this Convention should give some definite declaration to the Building Committee, to the architects, so that something can be done. I do not think we ought to postpone it. Whether it be one thing or whether it be the other, I think we ought to solve our problem, take definite action, and tell the architects to go ahead. (*Applause.*)

MR. J. S. SIEBERT. My confrere, Mr. Gill, and I have come from California, and if the railroads were as slow in carrying us back as this Convention is in getting to a decision, I do not think we would ever get there.

I have heard it said here that the Government contemplates buying this property, or eventually may somehow or other get it. I was raised in this city, my father and grandfather lived here before me, and my father had some property, I distinctly remember, sixty years ago that the Government was intending to buy at that time. It was just bought last year. (*Laughter.*)

We have put our trust and faith in competent architects, and we can't let them go on and carry out the scheme. It seems to me the height of absolute absurdity. The thing gets down simply to this point: Do we want an archeological museum, or do we want something with which to work? Can't we strike a compromise and have it something of each? That it seems to me is the crux of the whole matter. We have got to have a place in which we can carry on the business, and we have got to have the tools with which to do it. I look at this building as a tool with which that administration can efficiently function. (*Applause.*)

MR. L. J. GILL. The West is opening up and developing fast and the architects are multiplying. It has been necessary just in the last year to form two new Chapters in Southern California, Santa Barbara and San Diego. We are trying to pull these men into the Institute. They are looking for the Institute to do something to go ahead. And the Institute, as Mr. Baldwin has said, must have a place to do it. Now, the West doesn't wait ten years for things to happen. They have formed a state association out there already to deal with problems locally because the Institute wasn't handling them. So I warn you about letting this thing rest too long. (*Applause.*)

MR. F. A. WARD. I do not happen to be from New York or Philadelphia, so I can say what I think. If we do not do something soon, that which we now have will fall to pieces be-

cause of the heat that we are forced to put into the building to make it tenantable, and because of the weight that we are forced to put on the floors in the multitude of files and other records necessarily kept there.

We are evidently very restricted for space, and after having looked at the building I wonder that the officials located there, trying to carry on the business of the Institute, have been able to do it up to this time with the dispatch that they have maintained. We undoubtedly have a number of very valuable records housed in those headquarters. I understand that we do not dare bring in many of the records that we would like to have housed because of the fire hazard which exists. I urge speedy action along the lines that have been set up by our architects. (*Applause.*)

MR. A. L. KOCHER. On two occasions a canvass was made of the sentiment of the Committee on Preservation of Historic Monuments regarding The Octagon, and it was generally felt that the setting of The Octagon House should be preserved as far as possible in its original character. There are, however, certain principles of preservation that must be regarded, principles that have been worked out largely by the European societies such as the British Society for the Preservation of English Antiquities. The value of any historic monument is increased with the continued usefulness of the monument. Should the building continue to serve a useful purpose, its value would grow. To attain an increased usefulness there must necessarily be certain encroachments, and at the present time there are very definite encroachments that have been made upon The Octagon House.

We have added a heating plant, lighting equipment and steel filing cases. Our dress is of our day and not of the Colonial period. To increase the proposed use of the ground by adding to a space at the perimeter of the site, retaining the character of the setting adjacent to the house, would in no way, I personally believe, detract from the preservation of The Octagon ground as a valuable and increasingly valuable property. (*Applause.*)

MR. W. C. HAYS. I can't see where we are going to lose in any way the lovely old Colonial quality of that setting if we build a low wing which, in its mass and color, relates to one of the fine old things which is now there. Whether the wing is an exact duplication or not doesn't seem to me particularly to matter.

What does disturb me is the high building on the north which apparently we must have and

which, after all, merely recalls the other high building—very much less desirable than our own—now there. The low wing is partly going to hide this. If the Government decides to make a park north of The Octagon and takes over our utilitarian building, we will have no sentiment attached to it and we will undoubtedly be compensated. I believe we ought to go ahead. (*Applause.*)

MR. V. A. MATTESON. I believe the United States Senate has been called the greatest deliberative body in the world. I think that should be applied instead to The American Institute of Architects. The subject of The Octagon House has been under consideration, to my knowledge, for four or five years. I have heard someone say that it is a considerably longer period.

I do not know whether a motion is in order at this time or not. If it were, I would make a motion to the effect that inasmuch as our time, which has so thoughtfully been limited by the Chairman, is about exhausted, let us stop talking and do something. (*Applause.*)

THE PRESIDENT. It is now four-thirty and this informal discussion has come to an end. Mr. Sinkler, I don't know that we have arrived at any definite opinion, but if you would like to have your resolution put at this time I should be very glad to put it.

MR. SINKLER. I would like to have the resolution put. I think that whichever way the vote goes, it will help the Building Committee if the attitude of those who favor the preservation of the old property is made clear. What we desire is an expression of the majority of the Convention. If it is lost, those who favor it will have no doubt that the issue is removed.

THE PRESIDENT. May we have the resolution stated?

MR. SINKLER.

Whereas, It is the desire of the Institute to move from The Octagon building, and to remove from it and its surroundings all evidence that this historic estate, with its stables, smoke house and garden walls, are being used for a purpose so foreign to its original character, and

Whereas, It is the further desire of the Institute to preserve and restore the old estate with all of the land and buildings included in the property when purchased by the Institute; be it

Resolved, That no new buildings other than those required for the restoration of the original estate, shall be permitted to encroach upon the original Octagon property, and that the property and buildings thereon shall be held and preserved as an historical monument and museum.

THE PRESIDENT. Is the resolution understood by the convention?

MR. KOHN. Just to make the resolution clear, I will ask Mr. Sinkler whether the resolution means all of the property purchased originally by the Institute when The Octagon was acquired.

MR. SINKLER. Yes.

THE PRESIDENT. It may make it clearer to state, if you will pardon me, Mr. Kohn, that a vote in the affirmative on this resolution means that the library section would not be permissible.

MR. W. S. PARKER. It would mean an addition at the side of the stable would not be permissible.

THE PRESIDENT. That is correct. Are you ready for the question?

The motion was put to a vote and lost.

MR. SINKLER. May I move the acceptance of the report of the Board of Directors, including the Report of the Committee?

The motion was seconded, put to a vote and carried unanimously.

THE PRESIDENT. Mr. Secretary, have you anything to bring before the convention? It is my intention, after some announcements, to turn this meeting over to Vice-President Sayward. Mr. Sayward, as a member of the Board, has been this past year the liaison between the Board of Directors and the Regional Directors, and there will be an opportunity for anyone to discuss any subject he wishes to bring to the attention of the Board of Directors through their Regional Directors or directly through Mr. Sayward. I hope that we shall have a full discussion of matters that are uppermost in the minds of the delegates.

Announcements by the Secretary.

THE PRESIDENT. There is now an opportunity to bring new business before the convention. I understand there is a desire on the part of a number of Chapters to invite the convention of the Institute to their locality. There is now the opportunity to extend such invitations.

MR. LEVI. I have the privilege and the pleasant duty to speak for the New York Chapter and to extend to this convention an invitation to hold the convention for the year 1931 in New York City. The reason we are asking for the convention is that next year will mark the fiftieth anniversary of the foundation of the Architectural League of New York. The Architectural League began soon after its foundation to pursue a policy that has become dear to the hearts of the members of the Institute, namely, that of collaboration among the arts, and the membership of the Architectural League of New York was thrown open to decorative painters, decorative sculptors, craftsmen, and so on. Its work, carried on pri-

marily through annual exhibitions, has attained almost national importance.

The New York Chapter recognizes that the celebration of the fiftieth anniversary of the foundation of the Architectural League of New York gives an opportunity to place before the country, on a nation-wide scale, a campaign of education which no other year will make so effective. If you decide not to hold next year's convention in New York, you will have passed by an opportunity that will not recur.

The League intends to hold a great exhibition in the Grand Central Palace. To place the exhibition on a national footing, we must have the support of The American Institute of Architects.

This is an opportunity to sell architecture, to sell the allied arts, to sell our profession to the public, and to sell it in a dignified way. All exhibition expenses are going to be borne by the Architectural League of New York. The Institute will have no expenses other than that of holding its own convention, which it would have no matter in what city that convention was held. (*Applause.*)

MR. O. J. LOREHN. Mr. Cameron invited you to San Antonio at the St. Louis convention in 1928. He also gave you an invitation last year here in Washington. I now renew that invitation that you come to San Antonio, and if it is in order, I move that it is the sense of the meeting that the selection of the convention city be referred to the Board of Directors.

The motion was seconded.

THE PRESIDENT. I would like to state that the Board already has on file invitations from several cities, ten in all, Mr. Baldwin says, and many of the Chapters did not expect to present the invitations at this meeting, but inasmuch as Mr. Levi wanted to do so, I have given the others the opportunity if they happened to be here.

MR. LEVI. My desire was to permit the Institute, as represented by its delegates, to express its reaction to the invitations as a guide to the Board. I thought that because of the unusual circumstances it might be proper to obtain a vote of the sense of the meeting.

THE PRESIDENT. The Board has received the invitation of the New York Chapter, and had it under discussion at the meeting preceding the convention. I think if it is proper the Board should consider these invitations rather than putting it to the sense of the meeting.

MR. D. J. WITMER. For Mr. Levi's benefit and that of the New York men, I would like to voice the support of many of the Southern California members for a convention next year

in New York. I do not want to be in the position of embarrassing the Board in any respect. I simply want to give the support of the Southern California men as expressed in a letter to Mr. Hood of New York from the Secretary of the Southern California Chapter, and to say that many members of the Southern California Chapter were in favor of the convention being in New York next year.

THE PRESIDENT. Mr. Baldwin, I think it would be well to read the names of the cities and chapters that have invited the Institute to hold the convention in their city.

THE SECRETARY. Exclusive of invitations from various chambers of commerce and hotels and business organizations throughout the country, we have invitations to hold the convention in Chattanooga, Tennessee; in New York, with an invitation from the President of the Architectural League, Mr. Raymond Hood; New Orleans; Louisville, Kentucky; San Antonio, Texas; Santa Fe, New Mexico, and on a boat on the Ohio River. The proposal is to board the boat at Pittsburgh and adjourn the convention somewhere down the Mississippi River when we get through discussing various important matters. (*Applause.*) If we haven't then determined what to do about The Octagon, I expect we may go ashore somewhere in Mexico. Also invitations from Philadelphia; Tulsa, Oklahoma, and Detroit.

MR. L. N. FLINT. San Antonio is not the headquarters of our Chapter, but we are all Texans just the same. I want to second Mr. Lorehn's motion, and I assure you that if you come down to Texas it won't be just San Antonio that will entertain you but the whole of Texas will entertain you, and, gentlemen, Texas is some state. (*Applause.*)

Now you see these moving pictures, of course, and possibly you have read these dime novels and a lot of stories about shooting lights out and such stuff as that, but that is all passé. You can bring your Tuxedos and your full dress suits—we wear them, too, once in a while—or you can come down there just as is and feel perfectly at home, and we will show you some buildings that were a century old when these were built. (*Applause.*) Incidentally, I will say, we can take you across over into Mexico and give you anything from tequila to a firing squad.

THE PRESIDENT. The motion is that the matter of the next convention city be left to the discretion of the Board of Directors.

The motion was put to a vote and carried unanimously.

THE PRESIDENT. Now, Mr. Sayward, I am going to turn the meeting over to you.

Second Vice-President Sayward assumed the Chair.

CHAIRMAN SAYWARD. The President has extended an invitation for what he terms a full discussion on anything that the convention wishes to bring before it. In the light of what we have just been through I think that is rather an ambitious program, but we will at least make a start.

It comes increasingly to our attention each year that these conventions are only too short to consider carefully or at length all of the many things that we wish to take into account. Therefore, without any further introductory remarks I am going to ask for the introduction of any subject which at this time you think desirable as a matter of consideration.

MR. E. W. TANNER. We have had in our section of the country a great deal of trouble from the fact that it is necessary for a man going into the Institute to pay \$25 initiation fee and his first year's dues in advance. For some young men just starting in the profession, this is a difficult condition to fulfill, and I hope the Board of Directors can find some way of getting around this initial expenditure.

CHAIRMAN SAYWARD. I am glad to have the matter introduced. We shall be glad to hear from other sections.

MR. MATTESON. That same matter was made the subject of a recommendation of the Chicago Chapter, and it has been sent to the Board for its consideration.

CHAIRMAN SAYWARD. Are there any speakers to this subject.

MR. G. H. GRAY. We have in Connecticut experienced some difficulty along this line. Many of the members are in smaller towns and we have no very large cities; we haven't the large practices that exist in the metropolitan centers over the country. I am inclined to think that in the smaller places you will find that a very general sentiment prevails along the line suggested by the previous speaker. If the first year's dues could be modified in some way, or postponed or spread over a period, it might be a very wise move.

CHAIRMAN SAYWARD. I think I can safely refer this matter to the incoming Board for their consideration without the formality of any sense of the meeting.

MR. HARRY T. STEPHENS. We find the same situation in New Jersey. It slows up applications a great deal, and the case has been put in a letter to the Board.

MR. UPJOHN. I want to call it to the attention of the Board of Governors that the year 1932 is the seventy-fifth anniversary of the founding of The American Institute of Architects in New York City. The first annual dinner was held on February 22, Washington's Birthday, and for several years that was an anniversary. I would like to record the suggestion that this be kept in mind by the Board of Governors so that we may take appropriate notice of it when the time comes.

THE SECRETARY. I am very glad that Mr. Upjohn has asked that this be put into the records because it is a singular coincidence that the seventy-fifth anniversary of the founding of the Institute comes in the same year as the celebration of the 200th anniversary of the birth of the father of our country, and that it will probably be a joint celebration.

MR. C. P. CODY. I want to say a word with regard to publicity. In coming to these conventions from year to year the delegates who believe in publicity would like to be able to send back to the home papers something of interest that transpires in the convention and which we could gather from the local newspapers of Washington and other cities where the convention is held.

This year, on the first day, there were some very meager reports of the convention. Looking over the Washington "Daily News," I came on this (holding up a clipping), the only reference to the convention, which it seems to me is unfortunate. If the proceedings of the convention could be edited by some reporter appointed by the convention to make public the interesting features of the convention for publication in the newspapers, I think the newspapers would be glad to get it, if it was formulated so it would be a news item.

This is the item from the Washington "Daily News," the only mention they made of the convention that day: "American Architects Criticized as Formalists. 'Architecture in this country is incoherent and formal,' George B. Howe, Philadelphia architect, said yesterday at the opening of the Sixty-third Convention of The American Institute of Architects at the Mayflower. 'We have thrown up our buildings in accidental masses, as crude as the Rocky Mountains.'"

MR. J. H. VOGEL. I wonder if Mr. Grady has come in? I have one article I clipped, a column and half long. I have just found a paper that had a picture of a woman delegate in it, a news story about it. What I was going to suggest was that if the members are willing to pay for it, Mr. Grady can try to get copies of all

these papers. They evidently have more copies down in the newspaper offices. Then we can have all the articles that were published here and take them back with us.

I already have five or six in my room. I may have missed some of the papers. I tried to buy all that I could find. If any members want those papers, I think Mr. Grady will gather them together for us. He knows what has come out. He is keeping a clipping account. We can get those things and take them back with us, and it probably wouldn't cost us more than fifty cents to buy all the papers. There is more than just that item in the papers. Some of them are very finely written articles.

MR. THEODORE I. COE. The New York "Tribune" this morning carried a very well-written article of half a column or more referring particularly to the election of the honorary members. It was well written. We may have to look further afield than the local papers to find an adequate report of what is going on here.

MR. SUKERT. One of my colleagues from Detroit is making his first visit to Washington. He arranged to arrive two days before the convention in order that he might visit the monuments in the Capital city. He purchased a small guide book, and he remarked this noon that out of some fifty buildings, the names of the architects of only two of these were mentioned in this guide book. The thought occurred to him—unfortunately he is not here this afternoon to express it—that the Institute might prepare a proper guide book of the City of Washington, sell it at cost or give it away, offering the tourist the plan, the locations of, and something interesting about, each of the buildings, their design, their characteristics, as well as their history and their architects.

The average Washington guide gives the most interesting misinformation. The other day I was in the basement of the Capitol, viewing the huge white marble monolith out of which spring the heads of three suffragettes, and I heard a guide tell a group of "Cookees," or people that travel in these large automobiles viewing the city, that this block weighed seven tons! That is *all* he had to say. There wasn't much he could say about, I will admit, that was good, but that is the character of information that the average tourist receives in viewing this city.

I am just making this as a suggestion for the consideration of the Board.

CHAIRMAN SAYWARD. That is a very good suggestion, and I will ask Mr. Baldwin to remember that.

MR. J. T. BOYD, JR. May I remark to Mr. Sukert that my "namesake," David Knickerbacker Boyd of Philadelphia, has used a similar plan very successfully for the Philadelphia Chapter, getting out a booklet or pamphlet describing the important buildings of the City of Philadelphia, and, I understand, placing it in the hands even of street car conductors so that they could help the public with it. It is a most excellent suggestion.

I should also like to present as a question for the Board to consider, for the benefit of the architect, the possibility and advisability of issuing to the profession information on economic conditions affecting architecture. Such authoritative information might be very helpful to architects in advising clients when to build, and it might also be of aid in decisions affecting a specific building.

I believe that we have a responsibility there, and while of course I am the last man to think that everything depends on economic factors, it does seem fair to say that the economic factor enters increasingly into the design of buildings.

We know, for instance, that in deciding what sort of material to specify for piping, our responsibility is to learn about the durability of the different materials and to decide, for instance, whether we shall use one material which will give a life of fifteen years as against another one which has a life of thirty years. Judged on a financial basis, that is, with reference to the owner's budget, we might advise the use of the material which would last thirty years, for which presumably he would have to pay more; but, on the other hand, when one considers possible obsolescence due to changes in economic conditions, it might be that the material lasting fifteen years would be more desirable. That factor of obsolescence might be large, and it might dictate the use of cheaper material with the shorter life for the reason that the building might, due to economic changes, have a life of only fifteen years.

It isn't necessary at this time to sum up the great and increasing importance of the economic factor—to remind ourselves how old industries are subject to sudden changes, how thriving businesses are wiped out because they have not endeavored to foresee changes in economic conditions or have not been able to do so.

This is a deep subject, and I think the Institute should consider attaching to its staff an economist who would, first, study this subject for the protection of the architectural profession and make more valuable the advice that architects give to clients. Second, he might relate

economic conditions to architecture, a task which is not any too well done today. Thirdly, he would foster economic research in subjects relating to architecture and building. This last is a field of tremendous significance and of tremendous extent, I believe, and comparatively little is known about it.

MR. GAMBER. Architects spend a great many years training for their profession and devote their lives to it. We have in this country a situation where large building companies and corporations tell people who intend to build that they will give them free architectural services. The promise, of course, is ridiculous.

Those people are not giving anything that is free. The client pays for it many times over. But the companies are offering free architectural service and continuing right down the line, building the building. They will make a financial set-up for this owner which is, as was asserted the other night, a very fine piece of work. It interests bankers and business men, it catches their attention and holds it, and the first thing we know they have the job.

It is not only large building companies and corporations that take away buildings from the architect, but, to an alarming extent, the small contractors. I do not believe that many architects are interested today in the small house. That work is being very well handled by the Small House Bureau of the Institute. But unfortunately in our locality and in our city we find that not only the small house is being designed with the same promise of free architectural service, but big houses running \$100,000, \$150,000 and \$200,000 are being done by so-called contractor architects.

My suggestion is this: An organization known as the Associated General Contractors, or some title similar to that, control to a certain extent the activities of these large building companies. If this practice increases, the architectural profession may in a few years pay a great deal more attention to remarks like this, because I believe if the activity is not stopped definitely, we shall cease to exist as a profession.

MR. HALL. There are a number of corporations operating in our territory which make a practice of showing up at the client's place of business a day or two after the bids are opened on the project. Clients always anticipate that a building is going to be built for less than it is possible to build it, and the psychological time to increase a client's disgruntled condition is immediately after the bids are opened. Even though the architect has advised him definitely that the

building will cost a certain amount, and although the bids are less than the architect has estimated, the client still believes that his work can be built for less.

Then these construction companies appear and say, "If you will give us the job on this particular piece of work, we will accept the job for ten per cent less than your lowest tabulated bids. The only condition is that you discharge your architect, for he is impractical and incompetent. That is the reason the estimates given you are so high."

The companies have very clever salesmen and very cleverly prepared contracts which they shove under the client's nose. By means of high-pressure methods they get his name on the dotted line before he has had time to draw his breath or consider what he has done. Afterwards, he may consult his architect to find out how he can get out of the contract, or he may consult his lawyer, but he discovers that the contract is iron-bound. He also discovers that the construction company can give him any sort of building it feels like giving him and not at all such a building as was covered by the original plans and specifications. Such a procedure is plain theft.

The public is ignorant of the function of an architect. Notwithstanding the client has gone through the processes of the evolution of a plan, preparation of specifications and taking of bids, he is still not fully acquainted with what his architect is doing for him in the building of the building according to plans and specifications and in seeing that it has some artistic merit and practical adaptability.

I take this opportunity to emphasize again the importance of educating the public in the real service which an architect performs for a client which is in addition to having an artistic and practical building, the protection of the client in open competition and the giving of judicial decisions between the client and the contractor. Contractors are, of course, looking out for number one.

CHAIRMAN SAYWARD. I regret very much that this very interesting subject has been brought into the end of a busy session. The hotel is going to require this room very shortly to set up the tables for this evening, so we will be obliged to speed along. I believe there may be one or two announcements.

MR. BUTLER. It was suggested it might be of interest to the Chapters of the Institute to know what we are doing in New York in regard to the question of getting together all the architects of the state. A great many members have

begun to fear that the Institute may be swallowed up by the Associations of Registered Architects.

We have in New York a number of associations of registered architects, and we are meeting the situation in this way: We have organized a Council of Registered Architects of New York State, and we are taking into it every organization of architects in the State. I think there are, altogether, thirteen organizations, five chapters and eight outside groups. We believe that the way to keep from being swallowed up is to swallow them up. We don't believe there is the slightest need of our being in the majority or taking them into the Institute. Many of them don't want to be members of the Institute. They don't care to tie themselves down to our ideals, though they want us to carry the banner aloft to protect them and to maintain our ideals. When they are in trouble they want to get under our protection.

We feel that if the Institute takes the initiative of organizing such councils where we are primarily interested in the subjects on which all the architects will get together, it will be benefited. We have a stringent registration law and the engineers want to break it down. That has brought together the entire architectural population of the state on that one common interest. We believe the Institute can keep the control of the architectural situation by some organization such as this council.

MR. HOLLAND. We all know that the early architecture is disappearing. The buildings have to change, the old stuff tumbles down or is torn down, or put in museums, but a record should be kept. So we are undertaking at the Library of Congress to form pictorial archives of early American architecture. Our scheme is to collect in the Library of Congress all available negatives of early American architecture. These will be filed, kept in condition, catalogued very thoroughly, and administered there, so that anybody—architect, historian, or anybody else—can come to the Library of Congress and look over the whole file of these pictorial records of early American architecture, or can write to us for prints which will be made and sent to him at cost, whether they are individual prints or whole collections.

We have now a small initial grant from the Carnegie Institute to start this work. Our plan is first to solicit contributions of collections of negatives. A great many people have made a hobby of photographing old buildings. When the owner of such a collection dies, his collection is often destroyed. Many old negatives are

sold simply for the value of the glass, or at the best they are deposited in some local historical society where, to all intents and purposes, they are lost, because nobody outside of that particular locality knows that they are there, or because the Institution is not capable of storing them properly or finding them when they are needed.

If people who have collections will give them to the Library of Congress, we will keep the negatives there in perpetuity, service them, catalogue them and administer them for the benefit of the whole country.

Of course, we want not only colonial architecture of the East but the architecture of San Antonio and Arizona and the Pacific Coast. We have already received, as an initial gift, the negatives of Miss Frances Johnston, some of whose work is now on exhibition at the Library of Congress. It is a collection of five or six thousand negatives.

Last week, Mr. Frary of the Cleveland Museum promised us his collection of about 1,500 negatives. Mr. Kocher has also promised us his. We have another promise of a collection of negatives depicting buildings in the vicinity of Charleston. I think contributions will come in very rapidly as soon as it is known that there is some organization which can take care of such things.

Then I propose to go a little further and approach the local historical societies which already have collections and say to them, "If you will deposit your negatives at the Library of Congress, we will give you a full set of the prints, and we will give you as many more as you want whenever you want them. You won't have the trouble of taking care of the negatives, and you, or anybody else, can get prints at the Library when you want them."

As a preliminary to this undertaking, I have gathered together in the Library all the books on Colonial architecture—and probably the Library has a larger collection than any library in the country—and we are indexing the illustrations so that it will be possible to locate any detail of any building which has been published in the United States.

The index cards will be made out topographically, chronologically and by subject, so that if you wish to find a particular building you will look it up under the state, county and township, and find—if you are interested, say in the Capen house in Massachusetts—that it has been illustrated in this book, and that book, and in the other book. Or if you want to look it up chronologically, you will say, "Now what was done in 1750 in Massachusetts, as a whole, or in 1750

all over the country?" and you will find chronologically the monuments which up to the present have been published. Or if you are looking for subjects—if you want to find gate posts or chimney pots or fireplaces—there will also be a subject index so that you can find there all of the things of that nature which have been published.

Our negatives will be catalogued in the same way. We will have portfolios of prints of all our negatives, portfolios, and other prints can be made to order and delivered from those negatives to anybody who may want them.

What I wish of the Institute primarily is its good will, and I don't think I shall have any difficulty in getting that. Secondly, I wish the Institute members to spread word of this organization—the archives which we are founding—through the country, through the districts to which they belong, and if they know anybody who has been interested in the photographing of old buildings and who doesn't know what to do with his negatives, he can be induced to send them to the Library of Congress for keeping. He can then get prints from them possibly easier than if he had his negatives stored in his own attic.

I am hoping—and I think I shall be successful—to get a permanent endowment for this institution. We will have then a secretary at the Library to keep track of all the material as it comes in, to catalogue it and file it, and get it out when necessary; and a photo-mechanician to keep it in condition, to see that the films are properly cared for—if they are disintegrating, deteriorating, to re-photograph them—and to make prints whenever desired.

Furthermore, we intend to appeal to wealthy citizens all over the country for surveys of particular districts. We will go to Mr. X and say, "The region right around your home town

has never been properly recorded. The old houses are going very rapidly. Wouldn't you like to put up, say, \$10,000 or \$15,000 and have a complete pictorial survey made, to be deposited in the Library of Congress, so when this is all gone the people will still know what such-and-such a place was in Colonial days?"

And we hope also to solicit funds for the purchase of some of the very excellent collections—there are some magnificent ones—which have been made and which we can hardly expect to be given to us because they were made at considerable expense and are of very considerable value to the owners.

If there are any questions about this program, I should be very glad to answer them.

CHAIRMAN SAYWARD. I believe, Mr. Holland, the best way to approach that would be through the agency of "The Octagon." That is such an interesting subject that we can't hope in this meeting, with the small numbers present, to reach all those that we ought to, so I am going to ask if you will not prepare a statement which may be issued through "The Octagon."

MR. HOLLAND. I should be very glad to do so, and I intend to prepare a statement which I will send to all of the Chapters individually, but I thought I would like to make a preliminary announcement—this is the first public announcement that has been made—to the Institute in convention, so that you would have the low-down on it at the beginning.

CHAIRMAN SAYWARD. I think Mr. Baldwin has one more announcement to make.

Announcement by the Secretary in reference to Annual Dinner of the Institute.

CHAIRMAN SAYWARD. Due to the lateness of the hour this will necessarily conclude our session.

The meeting adjourned at five-twenty o'clock.

May Twenty-Third—Evening Session

The banquet session convened at nine-thirty o'clock, President Hammond presiding.

PRESIDENT HAMMOND. We regret that the Hon. Henrick Shipstead is unable to be present this evening.

We will, therefore, have as our first speaker the Hon. Robert Luce, Representative from Massachusetts, who sponsored and championed the Shipstead Bill in the House of Representatives, and whose forceful insistence on the importance of correlation in the architectural design of pri-

vate and public buildings won unanimous endorsement of the measure when presented in committee.

HON. ROBERT LUCE. I share your disappointment that Senator Shipstead is unable to be present. The Senator has suffered from illness through much of the winter, and I trust that his absence tonight does not betoken any serious return of suffering.

I fancy the Senator would say, as I shall say, that the association of our names with the par-

ticular measure to which you, Sir, have addressed yourself, has been more due to chance than to our own volition. Nearly all important legislation has its origin outside our walls, and we serve as but conduits through which they are conveyed to the legislative chamber. So, in this instance, I claim no special share of credit for this measure which promises so much, but would ascribe it rather to a group of men among whom are members of this audience, a small group of men who have very much at heart the development and the embellishment of the Capital City.

These men have been working without any blare of trumpets. Their names have rarely been identified with these measures, but they are a remarkable illustration of the type of good citizenship found in so many of our communities.

My own participation resulted in considerable measure from the fact that I chance to be the chairman of the House Committee on the Library, to which is entrusted, besides the care of the Library, the exercise of judgment relative to things artistic in our capital. In that service I have come in contact with many of these men upon whom I rely almost completely for advice and guidance.

I wish to take this opportunity to tell you that there is present tonight the man who above all others has contributed most to the beautification of Washington, a man who through many years has had the improvement of the city at heart, and who continues an active share in determining what shall grace and adorn and dignify the capital. I want you to share with me the compliment I mean to pay to Charles Moore. (*Applause.*) More than compliment him, I want to thank him in your behalf and that of the country for the great work he has done to make ours a more comfortable, a more beautiful, a more dignified, a more majestic city.

Having thus turned over to others as far as I can the credit for these things, perhaps I may mention without any appearance of immodesty, two measures which we initiated. There came first from the Committee on the Library action which will result in moving the Botanic Garden across the street, clearing the Mall, so that when the temporary buildings have been taken down, there will be a clear vista from the Capitol to the Washington Monument.

A more recent measure, which was not passed upon by my committee but in which I had some share, will put under the control of the Fine Arts Commission the character of the buildings hereafter to be constructed fronting the triangle, on which are to be many of our new edifices, as

well as the buildings on the borders of Rock Creek Park and other of our public grounds. This will insure the construction of facades and buildings that will conform to their surroundings and will add as much as man can to the attractions of nature herself.

For the furtherance of these projects I ask for your continued sympathy and interest, and your contribution of the best in architecture in order that, with us, you may share the credit for having found Washington of brick and left it of marble, wrought in the most glorious types of architecture. In this, you will be reviving the spirit which began the Renaissance.

In the span of my life I have seen many professions revolutionized, but I do not recall any field where progress has brought more of promise than yours. Looking back to the ugliness of the architectural ideals of 1870 to 1880, I marvel at what you have accomplished, and I yield to you the meed of praise for placing beauty higher than ever before in the minds and the ideals of the American people.

In the dusty records of medieval Florence you may usefully find what the men of that time believed to be the noblest duty of man. Those of you who have been there remember the mighty Cathedral, remember the Campanile rising across the square, the "Lily of Florence" blossoming in stone. Let me recall to you that in 1292 the Council of Florence recorded this resolution:

"Whereas, The high wisdom of a people of noble origin demands that in the conduct of their affairs they shall proceed in such a manner as to show not only their sagacity but also their largeness of soul;

"Be It Ordered, That Arnolfo, the chief architect of our Borough, make a model or design for the restoration of Santa Reparata in such fashion of sumptuous and exalted magnificence that nothing greater or more beautiful can be contrived by the wit or ingenuity of man.

"And this is done in accordance with the opinion publicly and privately expressed that we should engage in no enterprise unless with the firm intent to make the result correspond to that noblest sort of heart, the universal will of all the people."

And so do you, who will carry out our intent, join with us who will direct you so to proceed, in order that the buildings of our country shall embody the universal will of all the people, shall typify the noblest aspirations of the soul.

If Keats was right, if "Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know," then do you join with us in em-

bodying in beauty that truth which alone shall save our land. (*Applause.*)

THE PRESIDENT. We thank you, Sir, and I think the men who are here from all parts of the country (there are 65 Chapters of the Institute represented here from the Pacific Coast to the Atlantic Coast, and from New Orleans to Minnesota) will depart inspired by your talk, Sir.

Our next speaker is the Honorable Louis C. Cramton, Representative from Michigan, author of the measure known to us as the Cramton Bill—a most important and far-reaching piece of legislation relating to the development of the National Capital. His work has saved the Great Falls and Gorge of the Potomac and has made possible the immediate development of a great park system. Mr. Cramton brings to a splendid climax the work initiated in 1901 by Senator McMillan, also from Michigan, establishing for that state an enviable record for its part in the upbuilding of the nation's capital.

HON. LOUIS C. CRAMTON. Mr. President, Ladies and Gentlemen: I have grown to have great confidence in The American Institute of Architects, but tonight when they bring in a substitute like Mr. Luce, I am beginning to think that all is not as it should be. I wouldn't have minded speaking after a United States Senator, but to follow the Library of Congress in a fluent mood (*Laughter*) was more than I anticipated—not but what there is fluency in the Senate of the United States.

There is a wonderful program of development under way for our capital, so splendid as to challenge the attention of the world, and so far-reaching as to be very permanent in its effects. You are so familiar with that development that it is not necessary for me to spend time in details, but permit me to remind you that the Federal Government has under way a construction program for boulevards and memorials and public buildings at the sole expense of the Treasury of the United States in those items which are now authorized, or to which we are entirely committed, that is in excess of \$300,000,000, to be completed within the next eight or ten years.

In addition to this, the government of the District of Columbia has under way one item for its municipal center in excess of \$30,000,000, and organizations in all lines of activity in this great nation are coming here to establish monumental headquarters.

We were in hearings this week before our Committee on Appropriations with reference to what is known as the triangle program for gov-

ernment buildings. I thought of it when my colleague spoke of the architectural genius of the seventies. I think it was then that the State, War, and Navy Building was built. It will relieve all to know that in the estimates that have come to this session of Congress for inclusion in the pending Deficiency Appropriation Bill there is not only an appropriation for the archives building and others for the General Accounting Office, for the Department of Labor, and for the Post Office Department, but there is also an item of \$3,000,000 to remodel the State, War and Navy Building, and make it what Congress had said it ought to be. (*Laughter.*) At that time Congress declared that the State, War and Navy Building should match the Treasury Department Building on the other side of the White House, and that is what the architects, after a half century of thought, have concluded is the wise thing to do. I take it there are no architects here of the seventies, so that I can speak of them as I like. (*Laughter.*)

The architectural mistakes of one generation may be corrected by the next generation, or obliterated. But the beauties of nature, once obliterated, cannot be restored. The National Capital was located here in the midst of a most beautiful array of natural scenery through the choice of George Washington, who, hand in hand with Thomas Jefferson, through the agency of L'Enfant, laid the plans for the capital. It is an interesting coincidence that just as we are about to commemorate the second centennial of the birth of George Washington, there should have been this great revival of the plans which he initiated for the development of the National Capital.

We are living in the midst of the most remarkable revolution in social and industrial conditions that the world has ever known, and which largely revolves about the development of the automobile and the improved highways. These increased facilities are leading people to leave the congestion of the city to establish homes in the outlying areas. And the very tendency that leads people to go where there are trees, brooks, open air, and beauty of nature—that same tendency is causing more and more destruction every year of that very beauty that we most appreciate.

If those beauties that surrounded the capital were to be preserved, they had to be preserved now. Congress had created the National Capital Park and Planning Commission, probably the ablest commission of its kind known. They had planned and planned but Congress gave them no money with which to execute their plans.

Finally we worked out a program that was involved in legislation which has for the last two or three years not only been before Congress but before the court of public opinion in these United States. This noon that bill, having passed the House and Senate, was signed by the Speaker and by the Vice-President of the United States. (*Applause.*) It is ready to become a law, and I feel very hopeful that before you reach your homes, it will have received the signature of the President of the United States.

This bill has become law not because of the effort of individual members of Congress but because there was back of it the united sentiment not only of the District of Columbia but of the nation as well—we have merely been the agents to register and make effective this sentiment.

Comparisons are odious, and many organizations have contributed, but I would be ungracious and unfair if I failed to state what is the truth—that no organization has contributed more to bring about the enactment of the plans of the Planning Commission into law than The American Institute of Architects. (*Applause.*)

And might I go a little further and acknowledge our indebtedness to an individual of this organization. The more recent progress of the bill was imperilled by the fact that some gentlemen who desired to make money out of the development of power at Great Falls cherished the theory that they could provide parks much more beautiful in the way of scenery than God ever made.

There was an active controversy on that question, but it was rather simplified by the fact that, whether or not H. R. 26 became law, the Power Commission could not grant a permit to the Potomac River Company to develop power at Great Falls because of a resolution passed by Congress two years ago to the effect that until Congress specifically granted permission, the Power Commission must not grant a permit.

That resolution was brought into my office two years ago by Mr. Peaslee of The American Institute of Architects. The resolution looked harmless enough and I introduced it in the House. I became one of those conduits that Mr. Luce spoke about. A couple of weeks later Mr. Peaslee's resolution was law. (*Applause.*)

The bill, H. R. 26, has three main divisions, and I shall briefly outline what the situation will be when this bill becomes law. As to the District of Columbia, the bill will have completed its purpose so far as legislation is concerned. Colonel Grant can then proceed with his desire to spend \$16,000,000 in acquiring the lands

needed in the District of Columbia for parks, parkways and playgrounds.

Heretofore Colonel Grant has been in this predicament: The present value of the land is \$16,000,000. He had \$1,000,000 a year to spend. The lands were going up ten per cent a year, or \$1,600,000. If the lands go up \$1,600,000 a year in buying price, and you have \$1,000,000 a year to spend, how long will it take you to acquire all the land, assuming in the meantime they haven't filled up the ravines and cut down the trees and destroyed the beauty that you wanted to preserve?

But it is now up to Colonel Grant to spend his \$16,000,000 just as rapidly as he and the other gentlemen of the Planning Commission can.

Secondly, the program planned for the land adjacent to the District of Columbia is of far-reaching importance. In upper Rock Creek Park the trees are being cut away, artificial drainage is being installed, and the time would have come when much of Rock Creek Park would have disappeared. There was also the pollution by sewage upstream in Anacostia and Rock Creek. One of our aims was to protect the stream flow and prevent pollution.

The Capital of the Nation cannot be circumscribed by any legislative boundary as there is no legal entity known as the City of Washington. It is not to be confused with the arbitrary selection of land termed the District of Columbia. Washington extends beyond the district into Maryland and Virginia and embraces the metropolitan area that groups about the capital.

This bill opens the way for cooperation between the Government and the people of Maryland for the establishment of a series of parkways in seven valleys—Rock Creek, Sligo, Indian Creek, and so forth. When that land is acquired and the parkways developed, you will be able to drive out Conduit Road and up Cabin John Branch, or out through Rock Creek and through forty miles of parkways, and come back into the city through Anacostia Park, a hundred miles of drive through connected parkways in the District and in the environs.

That part of the program is, we think, facing realization. The Maryland National Capital Park and Planning Commission has been authorized and organized, and a program is agreed upon. It is my hope that within two years those lands will have been acquired, although not entirely developed. The cooperation necessary appears to be in sight, and very soon after that bill becomes law they will proceed with the ac-

quisition of those lands so important to the future of the capital.

That leaves the third item of the program in which I have, perhaps, become most interested, and upon which I feel the least certainty of early realization. It is known as the George Washington Memorial Parkway, eventually to include both banks of the Potomac from George Washington's home at Mount Vernon to Great Falls—thirty miles of the banks of the Potomac to come under the control of the National Government and perpetually to be maintained as a memorial to George Washington.

George Washington loved the Potomac. He was born within sight of it, at Wakefield. He spent most of his life at Mount Vernon. He brought the National Capital here. At Great Falls he carried on his engineering and industrial experiments. I do not believe there could be a more fitting permanent commemoration of the 200th anniversary of his birth than the actual establishment of the George Washington Memorial Parkway, made possible by this legislation. (*Applause.*)

The bill requires some cooperation. Half of the money is to come from the Treasury of the United States, and the other half must come from the States of Maryland and Virginia or political subdivisions thereof, or from individuals. We have the assurance of Governor Pollard of Virginia that, while this year's budget did not carry anything for that purpose, the next budget of Virginia, he feels very confident, will carry a material sum.

Governor Ritchie of Maryland has indicated his interest. But my hope is that the people of the nation, who have taken such a keen interest in the enactment of this legislation, will continue that interest, and that we may all continue to cooperate to the end that before the Bicentennial of Washington, in 1932, we may actually have acquired the banks of the Potomac from Washington's home to the old Pawtomack Canal, which he constructed at Great Falls.

At the close of the debate on this legislation in the House, the dean of the House, Mr. Cooper of Wisconsin, made a very effective plea for a certain amendment to the bill, but in effect it was a plea for the bill, in which he emphasized the wonderful drive that will be possible when the program of H. R. 26 comes into realization.

Driving down through Potomac Park, passing the Washington Monument and the unrivaled Lincoln Memorial, up the Conduit Road, viewing the Palisades of the Potomac, crossing at Great Falls and seeing that wonderful rush of

water, down through Virginia to Mount Vernon and back again to the Capital City—think of the patriotic inspiration that must come to any citizen who is privileged in the future to make that drive!

There are insidious influences that enter into the development of a nation, but I am sure that the love of nature, the tribute to those who have played a great part in the founding of a nation, and this contact with a beautiful city such as we are here building, will be one of the potent influences which will serve to counteract the destructive ones.

We are fortunate indeed to have had even a small part in the preservation of the beauty of the National Capital, and to have extended its opportunities for recreation and healthful activity. I thank you! (*Applause.*)

THE PRESIDENT. We hope, sir, that you will continue to allow us to assist in this wonderful work whenever you feel that we can be of assistance so that this dream that you have so beautifully pictured can be realized, we hope, by 1932.

During the past two years I have been in the habit of calling upon one of the officers of the Institute whenever I had something that I wanted to have really well done, and he has never failed me. If it was a question of broadcasting over the National Broadcasting System, the Westinghouse Salute, or speaking to the Chamber of Commerce in Washington and other cities, or traveling to the Pacific Coast, he was always ready. On the trip to the Pacific Coast he gave the inspiration to the Chapters which I was not able to give. Living with him, as I did, for a month, I came to love this man of the Institute, and I have asked him tonight if he will introduce the next speaker who is his dear friend. Mr. Hewlett! (*Applause.*)

MR. HEWLETT. Mr. President, I won't attempt to reply to your words. I will simply proceed to do the very pleasant thing that I have been requested to do. When I was asked to help in arranging for this dinner, it was suggested that in view of the fact that our convention was to be devoted largely to discussion of the modern developments of the art of architecture, it would be interesting to hear about some other art. The art of the Stage and the Drama has perhaps of all the arts the greatest potentialities for bringing happiness and joy into life.

There is no one better able to tell us about the stage, both as critic, writer and dramatist, than our guest at my right. In fact, he may well talk to us about anything else because he has,

incidentally, been a reporter, and as you all realize, publicity is one of the things to which we quite frequently refer. Therefore, it is a particular pleasure to introduce my friend, Mr. Walter Pritchard Eaton. (*Applause.*)

MR. EATON. Ladies and Gentlemen, I am glad that I know now why I am here. One of your members from my home city of Boston, meeting me before the dinner, said, "I would like to know what your connection is with architecture." Well, I couldn't tell him.

As a reporter, I remember that many years ago a man named William Everett, one of the most quaint and curious characters who ever represented Massachusetts in the House, and who, incidentally, had the most remarkable memory that was ever known to man, was invited to address a banquet given by the City of Boston to the officers of a visiting Italian warship.

At this dinner, William Everett got up and began to recite Tasso in the original. He recited it for fifteen minutes and nobody, of course, understood him, except the officers of the Italian warship (and I don't know whether they did). But, when he got through, he looked at the bewildered crowd and said, "I have been waiting twenty years for a chance to quote that!"

Well, I have been waiting a good while for a chance to say a few things to architects, because whether you realize it or not, architecture in the past has had a very pronounced influence upon the theatre. It has today a tremendous influence and presents the opportunity to exert even more influence in the years immediately ahead.

I am not going to go deeply into history, and of course you are all much more familiar than I am with Palladio's famous theatre in Vicenza where he constructed an old Roman theatre, put a roof over it and by so doing set the horseshoe auditorium fast upon the world. (The Metropolitan Opera House is, of course, Palladio's theatre by direct descent.)

That was in 1585. Five years later it occurred to another architect to take the three doorways which were in the back wall of the very shallow stage of the classic Roman theatre, enlarge them a little, and set up in them little street perspectives which, of course, were built up out of classic Roman houses, so that as you looked at the stage, you seemed to be looking through those three arches into the distance, the last little house in the perspective being only about two feet high. The actors couldn't very well enter there; they still had to enter on the sides of the stage, but it did give a certain illusion of depth.

Shortly after that another architect enlarged

those openings still more, so that he could increase the size of the architectural structures or scenery which was painted and set up behind.

A few years later the Englishman, Inigo Jones, who was then studying in Italy, combined those three classic doorways into one large arch and set his scenery behind that, thus deepening the stage and making it practical for the actors. That was the beginning of the modern proscenium arch, our theatre where the fourth wall is removed from a room.

Inigo Jones went back to England where the theatre had developed on quite a different system of staging. The English stage was practically all forestage—it was a platform jutting out into the auditorium. That was the stage on which Shakespeare's plays were acted and for which all the English dramatic technique had been developed. Jones began to put his Italian ideas of scenery into effect, not in the theatre of Shakespeare but in the classic masques presented for James I and Charles I.

Eventually the forestage was diminished until finally it had shrunk entirely, the playing space ended straight across the line of the proscenium, and all of the actors were set behind that proscenium frame, in painted scenery. That had a tremendous influence on playwriting.

The long evolution of the past 300 years has been to a very considerable extent, more than any of you gentlemen perhaps realize, an evolution fastened upon the theatre by Mr. Palladio, Mr. Inigo Jones and the rest of them, back to the days of the Renaissance.

You are probably all familiar with the extraordinary Italian designs for stage scenery made in the 18th Century, especially by the Bibiena family. One of them wrote a book in 1730, called "Architecture and Perspective," a fascinating book for both architects and stage designers. It was entirely composed of perfectly magnificent designs for stage sets, which were all worked out in this scheme that Inigo Jones had devised, of wing pieces coming in from the sides, each pair receding and coming closer together, and, finally, a back drop.

These designs of the 18th Century Italians were very ornate, and showed infinite perspectives. Of course, that perspective was in part made by the wing pieces, each one a little smaller than the one in front of it, and then carried on in perspective drawing on the back drop.

Some of you who are as old I am will remember something known as the Cyclorama of the Battle of Gettysburg. When I was a youngster I was taken to see it. All around was painted

the Battlefield of Gettysburg, and in the foreground there was reality—real stone walls that led from your feet out to this cyclorama and continued in painted perspective on to the cyclorama. You couldn't always tell where the reality ended and the drawing began.

That was the effect these stage settings were supposed to have, but they could never really have achieved it. Being done in perspective, they could never be right except from one point in the auditorium, and if you got your lights wrongly adjusted, your actual illumination would cast a shadow one way and the painted illumination would be going in the other direction.

Yet that style of scenery was put into the theatre with so tremendous an impact in the 18th Century by these Italian designers that it took practically the entire 19th Century to rid the stage of that type of scenery.

It was architectural scenery in the sense that it was nearly always composed of paintings in perspective of architectural designs, yet it wasn't nearly so architectural as the scenery which has come in our day, because, after all, it was two-dimensional, and against that you got three-dimensional actors.

So in our day there has been almost a complete revolution in stage scenery, in the whole mood and purpose behind the settings. There is an attempt now to make them, among other things, three-dimensional, more truly architectural, and in that modern revolution of stage scenery the architects and artists of this country and of Europe have played a really enormous part.

In the New York Theatre Guild production of "A Month in the Country" there were reproductions of Dobujinsky's scenery made for the Moscow Art Theatre production of that play in Moscow. One room in that play—a sort of Russian Empire room—was done in blue, a blue room, rather beautiful, rather odd and attractive. And yet it was strangely enervating.

As you sat in front of that scenery, you got the feeling that life in that room was going at a slow and enervated pace. It was a real architectural setting. It took an architect to do it, and yet by grasping the dramatic mood of the play and incorporating that into the color and design of the room, he got a really wonderful dramatic effect. That is one example of what the modern architect and artist has brought to the new theatre.

Another is the striking production of Aristophanes' "Lysistrata," which has been designed and staged by Norman Bel-Geddes. I don't know whether it is safe to call Norman Bel-Geddes an

architect in this company or not. At any rate, it is a very extraordinary production—extraordinary in its design, color, and rendering of the marvelous farcical comedy and yet bitterly satiric mood of the play.

There is a case where an architect has directly contributed to every department of a production. Of course, Claude Bragdon has made practically all the scenery for Mr. Walter Hampden's Shakespearcan and other productions for the last ten years, and there are many others I could name.

Everybody has been appealing to you for your aid in this, that, or other mission, so I might as well continue. The theatre in this country needs you, gentlemen. Some people will tell you there isn't any future for the theatre in America; that we have gone completely "speake" or "squawkie." That isn't true. We shall always have the theatre. But the theatre of the future is going to be completely different from the theatre of the past, which, for a great many years now, in spite of many notable achievements, has been a theatre of commercial shopkeepers—little, ignorant, money-grabbing, commercial shopkeepers located between 39th and 52nd Streets in New York City. The rest of the country has taken just what they gave it and has been thankful or not as the case may be.

That type of theatre is dead. The theatre of the future in this country is going to be more or less a local affair. A town or a city that wants the spoken drama will have to create it for itself. They are doing it now in many places, and that is where you gentlemen can help.

I suppose nearly all of you have built schools, high schools. I will bet there aren't three people here who have ever put an adequate theatre into a public high school auditorium. Some of you may have tried to but been unable to secure sufficient funds from the school committee.

This coming season, the Chicago Shakespeare Repertory Company is sending out its troupe to some forty-eight different high schools in the Middle West. The children in those high schools, in probably seventy-five out of one hundred cases, have never before seen the spoken drama professionally acted. It is their first, perhaps only, chance really to understand what the spoken word, by living actors, is in the theatre. How can they do it if there isn't a place where it can be spoken?

In other words, that company will go to those high school auditoriums which have proper equipment. That is going to be increasingly in the future one of the functions of the school auditorium in our communities, not only to furnish

the children with a place where they can practice the art of the drama but where they also can see it played by skilled professionals.

The need for proper theatres in high school and other school auditoriums will be increasingly great as time goes on, and it is up to you gentlemen who design schools to use every possible argument and pressure to have those schools designed with proper stages. It is not only in high schools but in municipal auditoriums and other community buildings that a proper stage can mean everything to the future of the drama in this country.

I am not sure that architects always understand what a proper stage is. I hate to say this, but some years ago a very magnificent and beautiful theatre was built in a large American city by a famous firm of American architects. After it was built it was discovered that it was wonderful to look at but that you couldn't hear. Professor Sabin of Harvard, the acoustical expert, was called in to see what he could do about it. And he said in his soft little voice, "You know, so many acoustic mistakes have been made in this house that it looks almost as if it were deliberate." (*Laughter.*)

I don't know of any more delightful or more effective way of learning what is required of a proper stage than by playing in the theatre oneself. There is no way in which you can learn so well the practical needs of the theatre as by having to design a setting yourself in an inadequate place and light it with inadequate equipment. If you have once done that, you will never build a theatre again without proper equipment and proper stage room.

The theatre of the future in this country must be created by the local communities. That means in many cases it has to start as an amateur theatre. What most amateur theatricals, or most amateur attempts at anything need, is a sense that artistic effect is not achieved without hard work and discipline. If an artist in one branch, say architecture, who knows the necessity of accuracy, hard work and artistic discipline, works as an amateur with another group, he gives to them his spirit of work and discipline. He teaches them something which is absolutely essential to their success. If you will go through this country and study the amateur theatres already functioning seriously as fine community centers of the art of the drama, you will find that in every case there has been that professional aid, freely given to them, by an architect or an artist or some other professional worker who joined the group as a player.

The Pasadena Community Playhouse, which is, all things considered, perhaps the finest theatre today in the United States, started as a little amateur movement, but it had certain professional workers in it, as amateurs, who gave it the discipline and the seriousness that was necessary. There is the Cleveland Playhouse of McConnell's and at least half a dozen other centers throughout the country which now are functioning as serious theatres, giving to their community real dramatic art. In every case they started as amateurs, and got their impetus from these workers from one of the other arts, in many cases from architects.

If one of you should join an amateur group, help them with a stage setting, and in your stage setting achieve a real creative artistic effect, then just so far as you have done that you have given to that production real illusion. The minute you give it real illusion, it ceases to be just something that John and neighbor Fanny are doing for the fun of it; it becomes a reality to the audience, it becomes a force in their lives, and from there it goes on until it becomes a Pasadena Community Playhouse. You can get much pleasure from it, and at the same time you can do a great deal of good for the theatre. Nor does its effect stop with the theatre, gentlemen.

It is very easy, in the City of Washington, to be enormously optimistic about the future of architecture, the future of all the arts, and the future of parks. It isn't so easy if you are driving out from New York to play golf somewhere in Long Island, and you ride through mile after mile of what somebody has called "rectilinear suburbanness." It isn't so easy if you are driving from Boston, let us say, to Portland, Maine, by the Newburyport Turnpike, and you pass filling station after filling station, hot dog kennel after hot dog kennel and ugliness after ugliness. This is all part of the same future.

If you bring up a race of people on a moron art, with no other standards than the romantic twaddle of the motion picture, the pictures of girls on billboards by the side of the highway, and the cheap magazines current—if that is the substance of your whole civilization, you may have some beautiful buildings in Washington but you will have some awful buildings all over the rest of the country. (*Applause.*)

You will get a race sooner or later that won't care, and they won't care because they won't know any better. We are all in the same boat, those of us who write, who paint, and who design buildings; those of us who are trying to do anything at all toward the creation of beauty. We

must have more than the government of the District of Columbia behind us. We have got to have everybody behind us, and the only way we can do that is to give them, as they start in life, some kind of a background which will help them understand what creative art and beauty really are.

And that is the importance of high school dramatics, where good plays are presented and the children themselves have some share in creating them.

If you want your neighbors to ask you to design worthy buildings for them in the year 1945, you must get back of all the attempts that are being made today to keep the spoken drama, the beautiful art of Shakespeare, Shaw and the other masters alive. (*Applause.*)

THE PRESIDENT. I think Mr. Eaton has issued a real challenge to the profession, and I hope we can take up the cudgels and battle for some of the things he has set before us.

Without having spoken to Mr. Charles Moore, I hope he won't be offended if I ask him to rise so that some of the people here from other parts of the country may see what he looks like. They have read much in the papers regarding his work for Washington, and there are men here who have never been in Washington before but have heard of him.

Mr. Moore rises. (Applause.)

Colonel Grant, you have done much for Washington, and the men here who have been working with you have appreciated your cooperation. I would like to have you rise, if you will, so that all may have the pleasure of seeing you.

Colonel Grant rises. (Applause.)

During the last year there have been several new Chapters formed in the Institute, and I have the pleasure this evening of presenting to two of the Chapters their certificates from the Institute. The Albany Chapter has been formed. Will Mr. Ward come forward and take the certificate for his Chapter? (*Applause.*)

The Eastern Ohio Chapter was recently formed. Will Mr. Brook come forward and receive the certificate for his Chapter? (*Applause.*)

Now, I would like to call upon Mr. Grylls of Detroit to make the report for the tellers of the election of today.

MR. H. J. MAXWELL GRYLLS. The Committee on Credentials, acting as tellers, has the honor to report that the total number of ballots cast was two hundred and twenty-four (224).

The Committee reports the election of the following Officers and Directors.

For President and Director:

Robert D. Kohn of New York.

For First Vice-President and Director:

Ernest John Russell of St. Louis, Mo.

For Second Vice-President and Director:

Horace W. Peaslee of Washington, D. C.

For Secretary and Director:

Frank C. Baldwin of Washington, D. C.

For Treasurer and Director:

Edwin Bergstrom of Los Angeles, California.

For Regional Director, South Atlantic Division:

Franklin O. Adams, Tampa, Fla.

For Regional Director, Sierra Nevada Division:

Frederick H. Meyer, San Francisco, California.

For Regional Director, Gulf States Division:

M. H. Furbringer, Memphis, Tenn.

The Committee further reports that the following were elected Honorary Members:

A. F. Brinckerhoff

Charles J. Connick

S. S. Goldwater

William A. R. Goodwin

John D. Rockefeller, Jr.

and the following were elected Honorary Corresponding Members:

Nestor Egydio de Figueiredo, of Rio de Janeiro, Brazil

André Arfvidson, of Paris, France.

THE PRESIDENT. Mr. Kohn, I wish to congratulate you, and to turn over to you the gavel of the Institute. (*Applause.*)

Mr. Kohn assumed the Chair. The audience arose and applauded.

MR. KOHN. At this late hour I am sure you expect from me no more than just one word, the usual word. No one could fail to be deeply moved at such a mark of confidence from so many of the men who are practicing the same profession. The greatest honor that can come to a man is to be praised by those who are doing the same work, those who have the same vocational interest. So I thank you. I hope your confidence has not been misplaced. I shall do my best.

The meeting is adjourned.

MR. HAMMOND. That is perfectly all right, but I am going to close the convention. The convention is adjourned. (*Laughter.*)

The Convention adjourned at eleven-thirty o'clock.

Appendices

REPORTS AND DOCUMENTS

APPENDIX 1

Report of the Committee on Credentials

The Committee on Credentials has the honor to report on the examination of the credentials and shows the accredited delegates representing various Chapters of The American Institute of Architects in the Sixty-third Annual Convention to be as follows:

DELEGATES EX-OFFICIO

C. Herrick Hammond.....	President
J. Monroe Hewlett.....	First Vice President
William J. Sayward.....	Second Vice President
Frank C. Baldwin.....	Secretary
Edwin Bergstrom.....	Treasurer
William H. Lord (Chapter Delegate).....	Director
Olle J. Lorehn (Chapter Delegate).....	Director
Myron Hunt.....	Director
Charles D. Maginnis.....	Director
Charles Butler.....	Director
Louis LaBeaume.....	Director
Charles T. Ingham.....	Director
Frederick W. Garber.....	Director
Fred Fielding Willson.....	Director
Henry H. Kendall.....	Past President
D. Everett Waide.....	Past President

DELEGATES AND ALTERNATES

Alabama Chapter

Entitled to three delegates. Two delegates present: E. W. Burkhardt, W. T. Warren.

Albany Chapter

Entitled to two delegates. One delegate present: F. A. Ward.

Arkansas Chapter

Entitled to three delegates. No delegates present.

Baltimore Chapter

Entitled to four delegates. Four delegates present: James R. Edmunds, Jr., G. Corner Fenhagen, Laurence Hall Fowler, Charles Dana Loomis.

Boston Chapter

Entitled to twelve delegates. Twelve delegates present: F. A. Burton, Harry J. Carlson, John W. Donohue, Ralph W. Gray, Andrew H. Hepburn, Miss Eleanor Manning, William Stanley Parker, Edward H. Prichard, Hubert G. Ripley, Arthur H. Smith, S. Winthrop St. Clair, C. Howard Walker.

Brooklyn Chapter

Entitled to five delegates. Five delegates present: Robert H. Bryson, Robert F. Schirmer, Thomas Edward Snook, Thomas E. Snook, Jr., Charles C. Wagner.

Buffalo Chapter

Entitled to four delegates. Three delegates present: Paul H. Harback, Paul F. Mann, George J. Dietel.

Central Illinois Chapter

Entitled to three delegates. Two delegates present: William H. Conway, Phillip R. Hooton.

Central New York Chapter

Entitled to five delegates. Five delegates present: Albert L. Brookway, Melvin L. King, Clement R. Newkirk, Francis R. Scherer, George Young, Jr.

Chicago Chapter

Entitled to thirteen delegates. Thirteen delegates present: Pierre Blouke, Tirrell J. Ferrens, John Reed Fugard, Carl Edward Heimbrodt, John M. Hodgdon, Eugene Henry Klaber, Elmo C. Lowe, Victor Andre Matteson, Robert J. McLaren, Richard E. Schmidt, William Jones Smith, Frank L. Venning, Bertram A. Weber.

Cincinnati Chapter

Entitled to four delegates. Three delegates present: Charles F. Cellarius, Ernest Pickering, Russell S. Potter.

Cleveland Chapter

Entitled to six delegates. Two delegates present: Charles S. Schneider, Francis R. Bacon.

Colorado Chapter

Entitled to four delegates. Three delegates present: William E. Fisher, John Gray, C. Meredith Musick.

Columbus Chapter

Entitled to three delegates. Three delegates present: Herbert Baumer, Charles L. Insko, Wilfred A. Paine.

Connecticut Chapter

Entitled to three delegates. Two delegates present: George H. Gray, Louis A. Walsh.

Dayton Chapter

Entitled to three delegates. No delegates present.

Detroit Chapter

Entitled to six delegates. Five delegates present: Branson V. Gamber, Alvin E. Harley, Arthur Knox Hyde, Lancelot Sukert, Henry F. Stanton.

Eastern Ohio Chapter

Entitled to three delegates. One delegate present: Barton E. Brooke.

Florida Central Chapter

Entitled to three delegates. Two delegates present; with one proxy: Delegates are Nat. Gaillard Walker, Franklin Oliver Adams, and Franklin Oliver Adams holding proxy for C. Sedgwick Moss.

Florida North Chapter

Entitled to two delegates. One delegate present with one proxy. Delegate is Rudolph Weaver. Rudolph Weaver holds proxy for W. Kenyon Drake.

Florida South Chapter

Entitled to three delegates. No delegates present.

Georgia Chapter

Entitled to three delegates. Three delegates present: John Robert Dillon, Ernest Daniel Ivey, Harold Clark McLaughlin.

Grand Rapids Chapter

Entitled to two delegates. One delegate present: Harry L. Mead.

Hawaii Chapter

Entitled to two delegates. No delegates present.

Indiana Chapter

Entitled to three delegates. One delegate present with two proxies. Delegate is Arthur H. Bohn. Arthur H. Bohn holds proxies for Herbert W. Foltz and Robert Frost Daggett.

Iowa Chapter

Entitled to four delegates. Three delegates present: Arthur H. Ebeling, Allen Holmes Kimball, Vernon F. Tinsley.

Kansas Chapter

Entitled to three delegates. Three delegates present: Joseph Mitchell Kellogg, Chester M. Routledge, George Malcolm Beal.

Kansas City Chapter

Entitled to four delegates. Three delegates present: Samuel Wilkes Bihr, Jr., Arthur H. Buckley, Edward W. Tanner.

Kentucky Chapter

Entitled to four delegates. Two delegates present: J. C. Murphy, Ossian P. Ward.

Louisiana Chapter

Entitled to three delegates. Three delegates present: Charles A. Favrot, Walter Cook Keenan, Richard Koch.

Madison Chapter

Entitled to two delegates. One delegate present: Frank Riley.

Minnesota Chapter

Entitled to four delegates. Three delegates present: Frederick G. German, Robert Taylor Jones, Roy Childs Jones.

Mississippi Chapter

Entitled to two delegates. One delegate present with one proxy. Delegate is N. W. Overstreet. N. W. Overstreet holds proxy for Emmett J. Hull.

Montana Chapter

Entitled to two delegates. One delegate present: George H. Shanley.

Nebraska Chapter

Entitled to three delegates. Two delegates present with one proxy. Delegates are John McDonald, William L. Steele. John McDonald holds proxy for W. L. Younkin.

New Jersey Chapter

Entitled to eight delegates. Eight delegates present: Cornelius V. R. Bogert, Neil J. Convery, Kenneth W. Dalzell, Wilson C. Ely, Clement W. Fairweather, Gilbert C. Higby, Arthur B. Holmes, Harry T. Stephens.

New York Chapter

Entitled to twenty-five delegates. Twenty-five delegates present: Frederick L. Ackerman, Grosvenor Atterbury, William Harmon Beers, Walter D. Blair, John Taylor Boyd, Jr., Robert H. Bullard, Theodore Irving Coe, Gerald Anderson Holmes, Parker Morse Hooper, Francis Y. Joannes, Edward S. Hewitt, Robert D. Kohn, Julian Clarence Levi, Kenneth M. Murchison, Richmond Harold Shreve, Clarence S. Stein, Hobart B. Upjohn, John V. Van Pelt, Stephen F. Voorhees, Dwight James Baum, Charles H. Higgins, Arthur T. North, J. Otis Post, Russell F. Whitehead, Wm. Adams Delano.

North Carolina Chapter

Entitled to three delegates. Three delegates present: George R. Berryman, William W. Dodge, Jr., William H. Lord.

North Texas Chapter

Entitled to four delegates. Two delegates present with two proxies. Delegates are Lester Nichols Flint, Irving Dalton Porter. Irving Dalton Porter holds proxy for Ralph Bryan; Lester Nichols Flint holds proxy for A. E. Thomas.

North California Chapter

Entitled to seven delegates. Five delegates present with two proxies. Delegates are Harris C. Allen, Albert John Evers, William Charles Hays, John Galen Howard, Warren Charles Perry. Harry C. Allen holds proxy for John J. Donovan, and Albert John Evers holds proxy for William I. Garren.

Northwestern Pennsylvania Chapter

Entitled to two delegates. One delegate present: C. Paxton Cody.

Oklahoma Chapter

Entitled to three delegates. Two delegates present: Leonard H. Bailey, Philip Armour Wilbur.

Oregon Chapter

Entitled to three delegates. Three delegates present: Fred A. Fritsch, Ellis F. Lawrence, W. R. B. Willcox.

Philadelphia Chapter

Entitled to twelve delegates. Twelve delegates present: Victor Darwin Abel, William Pope Barney, Ralph B. Bencker, D. Knickerbacker Boyd, Horace W. Castor, John F. Harbeson, Albert Kelsey, George I. Lovatt, George Wharton Pepper, Jr., John Strubing Schwacke, John P. B. Sinkler, Leicester B. Holland.

Pittsburgh Chapter

Entitled to six delegates. Six delegates present: Frederick Bigger, Robert Clare Bowers, Charles John Palmgreen, Ralph M. Reutti, Harvey A. Schwab, Lawrence Wolfe.

Rhode Island Chapter

Entitled to three delegates. Three delegates present: Edwin Emory Cull, Albert Harkness, F. Ellis Jackson.

St. Louis Chapter

Entitled to four delegates. Four delegates present:

Gabriel Ferrand, Eugene L. Pleitsch, Wilbur T. Trueblood, E. J. Russell.

St. Paul Chapter

Entitled to three delegates. One delegate present: T. S. Ellert.

San Diego Chapter

Entitled to two delegates. Two delegates present: Louis J. Gill, John S. Siebert.

Santa Barbara Chapter

Entitled to two delegates. One delegate present with one proxy. Delegate is Harold E. Burket. Harold E. Burket holds proxy for E. Keith Lockard.

Scranton-Wilkes-Barre Chapter

Entitled to three delegates. One delegate present: Lewis Hancock.

Shrewport Chapter

Entitled to two delegates. No delegates present.

South Carolina Chapter

Entitled to three delegates. Two delegates present: Albert Simons, Charles C. Wilson.

South Georgia Chapter

Entitled to two delegates. One delegate present: H. W. Witcover.

South Texas Chapter

Entitled to four delegates. Three delegates present with one proxy. Delegates are John W. Dehnert, Joseph W. Northrop, Jr., Olle J. Lorehn. John W. Dehnert holds proxy for John F. Staub.

South California Chapter

Entitled to nine delegates. Seven delegates present with two proxies. Delegates are Charles H. Cheney, A. M. Edelman, William Richards, Palmer Sabin, Eugene Weston, Jr., Carleton Monroe Winslow, David J. Witmer. Carleton Monroe Winslow holds proxy for H. C. Chambers and David J. Witmer holds proxy for H. Roy Kelley.

Southern Pennsylvania Chapter

Entitled to three delegates. Three delegates present: Miller I. Kast, Henry Y. Shaub, Harry E. Yessler.

Tennessee Chapter

Entitled to four delegates. Four delegates present: A. B. Baumann, Jr., Carlton Brush, William Crutchfield, II, M. H. Furbringer.

Toledo Chapter

Entitled to three delegates. Two delegates present: Timothy Y. Hewlett, Carl B. Hoke.

Utah Chapter

Entitled to three delegates. Two delegates present: Raymond J. Ashton, Clifford P. Evans.

Virginia Chapter

Entitled to three delegates. Three delegates present: Samuel J. Collins, Louis Phillippe Smithey, Marcellus E. Wright.

Washington, D. C., Chapter

Entitled to six delegates. Six delegates present: Percy C. Adams, Victor Mindeleff, Horace W. Peaslee, Gilbert L. Rodier, Francis P. Sullivan, Frank Upman.

Washington State Chapter

Entitled to five delegates. Three delegates present with one proxy. Delegates are Frederick V. Lockman, Harlan Thomas, Joshua H. Vogel. Joshua H. Vogel holds proxy for Lance Edward Gowen.

West Texas Chapter

Entitled to three delegates. Two delegates present, with one proxy. Delegates are Robert M. Ayres, Goldwin Goldsmith. Robert M. Ayres holds proxy for Ralph H. Cameron.

West Virginia Chapter

Entitled to two delegates. No delegates present.

Wisconsin Chapter

Entitled to four delegates. Four delegates present: Alexander C. Guth, Hugh W. Guthrie, Henry A. Foeller, Roy O. Papenthien.

SUMMARY

Delegates ex-officio.....	14
Past Presidents as follows:	
Henry H. Kendall.....	2
D. Everett Waid.....	215
Chapter delegates.....	16
Chapter delegates represented by proxy.....	247
Total number of votes.....	247

The majority vote of Convention is 124.

Your Committee notes with regret that the following Chapters are not represented at this Convention: Arkansas, Dayton, Florida South, Hawaii, Shreveport, West Virginia.

Respectfully submitted,
H. M. GRYLLS,
WILLIAM HARRIS,
LYNCH LUQUER, *Chairman.*

APPENDIX 2

Report of the Committee on Allied Arts

May 21, 1930.

The inspiration of Milton Medary's administration of the affairs of the Institute includes an increased realization on the part of the profession of the architect's responsibility for developing all those arts and crafts allied to the practice of architecture in such a way as to make the progress of these arts more vitally contributory to the progress of the art of architecture.

The tendency to abandon traditional and oft-copied forms in the accessories and enrichment of architectural design involves the creation of forms and treatments of material for which we cannot depend solely upon the architect's individual inventive power, but into which an intelligent collaboration of effort on the part of architect and craftsman must be initiated in order to accomplish such unity of effect as characterizes the design of past ages.

To accomplish this result it is not sufficient that a few highly competent designers and craftsmen should extend their activities to all parts of the country. It is essential that in every architectural community the character of the products of local craftsmanship should be developed in such a way as to put the architect practicing locally into personal touch with

the agencies that are enlisted in design and production of all the accessories, whether they be employed for use or merely for enrichment.

For many years the Institute has been in active collaboration with all the agencies that tend toward economy, efficiency and stability in architectural undertakings and, in these matters, the intelligent enthusiasm of builders and manufacturers has been of inestimable value. While this was going on the influence of the profession upon the aesthetics of the various arts of design allied to architecture has been mainly that of individuals, and, in the development and exploitation of stock designs and materials, the maker's source of inspiration and suggestion has been mainly his own interpretation of the wishes of the general public.

It would seem that the time is ripe for the Institute, as representing the profession, to concern itself in a more definitely organized way with the aesthetic quality of all those products that do so much to make or mar the effect of buildings, and to develop on the part of its members and of the public a greater discrimination as to the qualities which constitute excellence in design and workmanship.

The Committee on Allied Arts, in order to fulfill the functions which its name implies, should be not only the agency for seeking out and recognizing unusual distinction, but should, if properly organized to fulfill its larger functions, constitute a continuing source of information to the profession in all parts of the country in regard to the special qualities and characteristics of the work of a great body of artistic craftsmen, some of whom, owing to the prominence of the work they have undertaken and their location in large centers, are well known, but many of whom have secured but slight recognition even in their own particular localities.

The present report represents an effort to initiate as a part of the work of this committee such a continuing service on the theory that as the years go on a series of reports of this committee should constitute a valuable reference work for any architect as to the character and qualities of the work of the artists and craftsmen in the various parts of the country.

In order to realize such an ideal of service, it will be necessary that each Chapter should create a committee on allied arts composed of men selected for their discrimination and intelligence in these matters, and it should be a definite part of the duty of each of these Chapter committees to keep the chairman of the general Institute committee informed of interesting and significant local developments.

Your committee has already started on the collection of photographic illustrations of works in various fields of allied art which should be of interest in connection with the published report on this subject, but this work has not yet progressed far enough to make the results of it broadly representative of the entire country. We recommend, therefore, that our successors should be requested to continue this work in order to have assembled as soon as possible a series of illustrations which would cover this subject broadly enough to issue as a fairly complete summary of the accomplishment in the various arts of design.

Landscape Architecture

The splendid basis upon which the American Society of Landscape Architects, with its many local chapters, has assumed the direction of the develop-

ment of this great branch of the arts, has simplified the Institute's responsibilities in regard to this branch of design. No other artistic profession has organized its activities and standards in such close conformity with the ideals of the Institute as the profession of landscape architecture, and for the present, therefore, it may be said that our concern in this matter should be to maintain the sympathetic and helpful relations which already exist between the Chapters of the Institute and those of the Society of Landscape Architects.

Sculpture and Painting

These, above all others, are the arts which throughout the history of the world, until the last few centuries, have contributed most vitally to inspiration, progress and change in architectural thought.

Perhaps the most unfortunate influence of the Renaissance involved the growth of a conception of these arts as distinct from architecture, as concerned with an independent message and a function not in any way contributory to the art of architecture. As a result of this, the place of these arts in modern architecture has been distinctly accessory rather than a vital part of architecture itself.

The most important problem in connection with the development of the arts of design today in education and in practice is the restoration of sculpture and painting to their pristine position in the trinity of the arts of design. This involves: first, an increased knowledge and appreciation on the part of the architect of the methods, qualities and functional requirements proper to sculptured form and textured and colored surfaces; second, an increased appreciation on the part of the sculptor of the architectural quality of modeled form, whether of the human figure, of conventionalized objects, or of abstract shape; third, an increased appreciation on the part of the painter of the integrity of architectural masses and the range within which contrast of color and texture may be employed without danger to this integrity.

There are many encouraging symptoms today of an increased interest in these matters, and the Institute is in a position to make a real contribution to this progress by disseminating among the practitioners of architecture a better understanding in regard to the selection and terms of employment of sculptors and painters for collaborative service in architectural undertakings.

All of the difficulties and objections connected with competitive selection which during recent years have been discussed at such length as applied to the selection of architects, apply in equal or increased measure to the selection of these collaborating artists.

In the sculptured or painted enrichments of any building, the general theme, the subject matter, material to be employed for special enrichment and the relation of that material in color, texture and scale to the mass of the building proper, are all matters involving an early consideration of the problems to be solved, a consideration in which the collaborating artists, if they are to be of any real service to the harmony of the general scheme, must be brought into relation with it while the architect's design is still in a plastic state.

When we consider the marked progress that has been made in recent years in securing for the consultant in various mechanical and practical phases of architectural work a well defined and fully recog-

nized functional position in relation to the undertaking, we must realize how sadly we have lagged behind in developing methods similarly applicable to the aesthetics of our work.

In architectural undertakings in which the services of painters and sculptors are contemplated, it is of vital importance that the architect should be prepared to advise his client with knowledge and authority in regard to the proper procedure in these matters.

He should speak with knowledge as to the particular qualifications and characteristics of the work of the various artists who may come up for consideration. The matters involved in the appointment of such specialists should not be left to the negotiations preceding such employment, but reliable information in regard to the proper provision for the cost of such service should, in monumental undertakings, be quite as much a part of the preliminary information which the client expects of his architect as any of the other costs which enter into architectural undertakings.

In this regard the national organizations such as the National Sculpture Society and the National Society of Mural Painters should be brought into more intimate relations with our committees to the end that more definite standards and better principles of practice should be developed in our dealings with these crafts.

These two societies are already much interested in this subject, and during the coming year, through collaboration with them, we hope that the Institute will be in a position to issue an authoritative and helpful special report upon this general subject.

Glass and Mosaic

These crafts have during recent years been the subject of increased interest on the part of architects and designers, not merely in connection with ecclesiastic work, upon which their traditions are largely based, but in many other fields.

We have in this country today a number of artists thoroughly versed in the traditions of these materials and, as a result of their accomplishment, many fine examples of stained glass and mosaic have been produced, but these have, for the most part, been distinctly in the 13th Century or the Byzantine manner and are definitely ecclesiastical in character.

The application of these arts to domestic and commercial work offers an opportunity for interesting collaborative effort between the architect and craftsmen which, up to the present time, has not been developed to any great extent except on severely archaeological lines on the one side or, on the other, in a free, experimental way with a certain disregard of the traditions and limitations of the materials employed. This field of design is rich in possibilities for the artist of broad training who will take the pains to acquaint himself with the technical requirements and limitations of these materials.

Metal Work

Metal work in its many architectural forms may be regarded today as the most active branch of aesthetic experimentation connected with the practice of architecture. The use of new metals and alloys, new processes for production and assemblage, new variations of the old processes of forging, casting and welding, together with a great variety of surface treatment in color, texture and patina, have tended to make metal work the principal element of enrichment in modern façades and interiors.

This experimental activity has, as in the case of glass and mosaic, resulted in a certain tendency to ignore the well-understood traditions of the metal worker and to produce in some cases results distinctly contradictory to the nature of the material employed. In spite of this, there is much interesting progress to be recorded and, in general, the productions of the metal workers, more than those of any other branch of craftsmanship which enters into architecture, indicate a sympathetic and intelligent utilization of the possibilities of new processes and machine production in the development of metal work of real modern vitality.

Ceramics

It is impossible to discuss this subject in a constructive way without considering all forms of brick and tile, terra cotta and the many varieties of faience.

A discouraging lack of progress in the architectural use of burned clay products has characterized the past fifteen years, and it seems probable that this is due to the fact that all these closely related materials have, for purposes of production, been divided into a number of different crafts with very little cooperation or collaboration among the agencies producing them.

The architect who attempts today to combine in a single composition the possible character and beauty of brick, tile, terra cotta, ceramic-mosaic and faience of various kinds, finds himself faced with the necessity of attempting to bring into an effective cooperation a number of diverse elements unversed in any procedure whereby harmonious results can be obtained.

Wood Work

In connection with recent architectural developments, wood carving, like stained glass, has tended to lose importance and significance except in connection with ecclesiastical work. The selection of wood as an interior finish is in most cases dictated by color, pattern and sympathetic texture rather than by its suitability for the development of carved form. Furthermore, the position of the art of wood carving in architecture, like that of stone carving, has suffered at the hands of the architectural modeler who has been allowed to intervene between the architect and the wood carver in such a way as to force the carver, whether an individual or a machine, to produce results not specifically related to the material in which the forms are rendered.

The award of the Craftsmanship Medal this year, it is hoped, will bring about a renewed interest on the part of the profession in the art of the wood carver, and help in the production of a body of craftsmen capable of a more sympathetic and appropriate treatment of architectural and decorative form in wood.

Textiles

The Jacquard Loom and the Rotary Press have in this machine age of ours produced results in the weaving and printing of decorative fabrics that, without exaggeration, may be compared to the influence of the printing press upon the dissemination of literature.

One unfortunate result of this condition is the substitution of random selection for individual design. The bewildering variety of products which, in order to be marketable, must lend themselves to a great variety of uses, is constantly operating in a way disadvantageous to the scale of important decorative undertakings.

An organized effort whereby competent architects

and designers could unite in the approval of a few fabrics designed in a scale more suitable to monumental decorations might become most helpful in the development of the arts of decoration.

Stucco and Other Plastic Ornament

The progress of this branch of design as applied to decoration has been sadly crippled by the stupid attitude of union labor. If we consider various interesting periods in the past we realize what a large part cast and modeled plaster or stucco has played in giving interest to decorative work. Today, the attitude of the Plasterers' Union, and the same thing may be said about the painters, has gone a long way towards drying up at their sources two springs of vital importance in the architectural enrichment of the past.

The present report is but a brief summary of the current situation in various branches of art, each one of which must be carefully surveyed in order to properly analyze the tendencies and possibilities of its development. It is submitted in the hope that it may prove instrumental in bringing about on the part of the Institute membership an increased realization of the importance in our architectural development of fostering and supervising the development of these allied arts to a greater extent than has been attempted in the past, and we urge upon the Board of Directors in the planning of the budgets for the coming years the provisions, as soon as practicable, of sufficient appropriations for the work of this committee to make possible the publication in more detailed and fully illustrated form of current productions in these arts.

J. MONROE HEWLETT,
For the Committee on Allied Arts.

APPENDIX 3

Report of the Committee on Contracts

May 14, 1930.

The fifth edition of the Bond of The American Institute of Architects has now been printed and issued. This Bond, we believe, eliminates the ambiguity that existed in the old Bond as to interests of third parties, and at the same time can be made to give security to all sub-contractors and materialmen having direct contracts with the contractor, although it will generally involve the owner in an added premium. This protection of sub-contractors and materialmen will tend to safeguard the steady progress of the work in case the contractor defaults and to such extent will be of value to the owner.

Under your instructions at the December meeting to prepare a California Edition of the Standard Contract Documents, due to the unusual statutes of the State of California, your Chairman has appointed the following committee to confer with your Committee on Contracts for this purpose:

Mr. Myron Hunt, Regional Director, Chairman
Mr. Edwin Bergstrom, Southern California Chapter
Mr. Lester W. Hurd, Northern California Chapter

As Chairman of the Committee on Contracts of The American Institute of Architects, I have been requested by the National Association of Casualty and Surety Agents and the Casualty and Surety Execu-

tives Association to call a conference to ascertain whether or not it is considered necessary to reform the coverage of the ordinary contract bond and also to discuss ways and means for improving bonding practices.

This conference with the casualty people has been set for June 3, 1930, and will be also attended by representatives of the National Association of Builders' Exchanges and the Associated General Contractors of America.

Our Committee would be greatly pleased if any member of The American Institute of Architects would send us any comments or criticisms in the matter of bonding before that date.

Respectfully submitted,

T. E. SNOOK,
Chairman.

APPENDIX 4

Committee on Public Works

May 9, 1930.

The Chairman of the Committee on Public Works has had no occasion to call the Committee together, for nothing has arisen to warrant calling such a meeting since he assumed the chairmanship. There are, however, three measures hanging fire in Washington which are of interest to our profession:

The first is the Cramton Bill, which provides for the taking over, in cooperation with the States of Maryland and Virginia, of certain areas for park purposes, notably the Great Falls of the Potomac. This bill has passed the House and been reported on favorably by the Senate Committee. It was modified to a certain extent by the Senate Committee so that in the future, if need arises, the Great Falls of the Potomac may be used for power purposes or navigation, but this danger is slight if the land is once acquired for a park. The bill is strongly backed by the Park and Planning Commission, the Fine Arts Commission and the Board of Architectural Consultants; in fact, by everyone interested in the development of Washington.*

The second bill of interest to our profession is the Shipstead Bill, which provides for a certain control by the Fine Arts Commission of private buildings facing public buildings and parks, notably Pennsylvania Avenue. This bill has a great deal of support and is likely to become a law. It has passed the Senate and is now in the House. It has been favorably acted upon by the House Committee, without amendment, and is awaiting action. There is no doubt but that it will be passed.

The third measure is the so-called Keyes-Elliott Bill, which provides for the expenditure of \$125,000,000 for public buildings in Washington and throughout the country. One provision in the measure gives the Secretary of the Treasury power, at his discretion, to employ architects in private practice to design many of these buildings.

Your Chairman saw Senator Smoot, Mr. Elliott, Mr. Wetmore (the Acting Supervising Architect), and Secretary Mellon in the hope that The American In-

*Since writing the above the bill has passed both houses and has been signed by the President.

stitute of Architects might make helpful suggestions about the manner of selecting architects; but he soon discovered that it was the intention of the Treasury itself to design all of the smaller buildings throughout the country and only give out the larger buildings—twelve or fifteen in number—on the theory that it could handle the smaller ones better than by distributing them, but that to do the larger ones in the Supervising Architect's office would mean overinflating that department.

On a second visit he found that Major Heath, Assistant Secretary of the Treasury, and Mr. Wetmore, were both agreeable to some scheme by which outside architects might be employed to make elevations for some of the smaller buildings. The idea of availing themselves of the architectural talent of the country appealed the them, but they were fearful of the amount of work it would entail if in each case the architect selected had to be instructed in the technicalities of post offices and court houses.

Your Chairman reported this conference to the Secretary of the Institute, who promised to get in touch immediately with Mr. Wetmore and Mr. Simon, of the Supervising Architect's office, to see what scheme for partial architectural service could be worked out. In arguing the point, your Chairman did not plead for members of the Institute only but for any able architect in the country; he felt that it would savor too much of "labor unionism" if he asked that members of the Institute alone should be eligible for these jobs. If he needs advice, the Secretary of the Treasury is fully equipped, with his Board of Architectural Consultants, to have it, if he so desires.

Respectfully submitted,

WM. ADAMS DELANO,
Chairman.

APPENDIX 5

Report of the Committee on Education

The responsibilities of the Committee on Education become more far-reaching, more varied, and of more interest to the profession with the passing of each new year. This year's report gives ample evidence of the above conditions as they affect the public, the architect, and the student.

Carnegie Courses

The Carnegie Corporation continues to express its approval of this Committee's use of its generous donations both by continuing grants of \$10,000 made in previous years for students at the Harvard University Summer School, and by an added grant of \$5,000 to initiate a similar undertaking at the University of Oregon where Ellis F. Lawrence, a member of this Committee, has already assembled an effective group of teachers to handle representatives from some twenty Western colleges.

This year, for the first time, the Committee has succeeded in carrying out a follow-up policy by which its lecturers visit the colleges whose representatives have attended the summer courses in order to acquaint themselves with existing conditions and judge what effective use has been made of this opportunity, and at the same time reinforce the gospel of an understanding of the arts in the everyday life of every citizen. With such a growing body of competent

teachers, the prospect of an early inoculation of the entire body politic with such a virus seems highly probable.

American Library Association

Satisfactory progress is being made toward the fulfillment of the undertaking entered into last year with the American Library Association. The realization of this project will be another step in our progress toward the education of the public of which the publication of the Significance of the Fine Arts was the first, the Carnegie Courses the second, and our own traveling lectures a third.

It will ultimately result in placing within the reach of interested readers throughout the country a pamphlet on the subject of architecture prepared by Mr. Youtz to appeal particularly to the draftsman and craftsman. The far-flung agencies of the American Library Association will be at our disposal for the distribution of this pamphlet, which will further be accompanied by a list of books covering suitable reading prepared in cooperation with the Association of the Collegiate Schools of Architecture.

Traveling Lecturers

The new policy referred to above in the use of our traveling lecturers to aid the Committee in learning how effectively the college representatives taking the Carnegie Courses were fulfilling our expectations, has been coupled with a great increase in the number of our lecturers. Hitherto the burden of this responsibility rested almost exclusively upon the shoulders of Mr. C. Howard Walker. He continues to be our most inspiring as well as our most aggressive advocate. The tireless energy and crusading faith with which he assails ignorance and prejudice wherever he meets them is only equalled by the learning and persuasive eloquence that characterize his talks.

Mr. Walker's services have been effectively supplemented this year by Mr. N. C. Curtis in the extreme south, Mr. Goldwin Goldsmith in Texas, Mr. W. R. B. Wilcox in the northwest, and Mr. W. L. Steele, in the west, a group to which we hope to add the name of Mr. Louis LaBeaume. We ask the assistance of the Chapters in securing opportunities for these speakers.

Architectural Degrees

A recommendation from this Committee tending toward a clarification of the confusion at present existing in the field of architectural degrees is obviously needed. On account of the many and conflicting considerations at issue, such a possibility is not yet in sight, although the following appears to represent a generous consensus of opinion: that the degree of Bachelor in Architecture be granted to graduates of the five-year course in architecture, the Degree of B.S. in Architecture to graduates of the four-year course, and the degree of Master in Architecture to those completing satisfactorily one or more additional years of study.

Scholarships

Last year the Committee recommended an attempt at coordination among architectural scholarships throughout the country in order to render more effective the wealth of opportunity contained in these generous grants. A first step to this end is now under way in a careful tabulation of such existing scholarships, indicative of their purpose and amount.

The Committee would be glad in this connection to express its opinion that scholarship aid in this form is more effective if limited to a study or travel period of one year. This opinion is based upon a recognition of the greatly improved educational opportunities in this country as compared with those of twenty-five years ago, and the further belief that it is a mistake for the prospective architect to lost contact for more than a year with those associations in his own country that are so essential to his future success.

Under this heading it seems appropriate to advise the Board, and through them the Convention, of the completion of the details for the operation of the Delano and Aldrich Scholarship. This was accomplished by the establishment last summer of a French Committee of Selection through which the Committee on Education will be advised of the choice of a holder from the candidates presenting their names to this group of French architects and teachers.

The Committee wishes herewith to pay a tribute of recognition to Julian Clarence Levi for his generous and public-spirited action during the preceding three years in sponsoring individually a similar scholarship for the benefit of French architects. We are greatly indebted to his pioneering initiative and its results for guidance in formulating the above agreement.

The Georgia Marble Company has expressed a desire to commemorate the services of Milton B. Medary by the establishment of a \$5,000 scholarship. The opportunity to honor the name of Milton B. Medary is a matter of profound interest to this Committee. We are glad to recommend that the income from the above sum be used as scholarship aid for graduate study to deserving students selected annually from among the recipients of The American Institute of Architects' medal by a committee composed of the President of the Association of Collegiate Schools of Architecture, the Chairman of the Committee on Education of the B. A. I. D., and the Chairman of the Institute's Committee on Education.

Juniorship

Recognizing the fact that among the graduates of non-member schools there would in all probability be students of a calibre to make them desirable for Juniorship, the Committee has recommended that this possible means of admission to the Institute be open to the graduates of non-member schools where the qualities of such graduates were vouched for by the head of the school, and at least one Institute member.

Once again the Committee urges upon the Board, and through the Board upon the Chapters, the need of a definite and sustained policy of welcome into association with the Chapters' activities and members to those who have been admitted to Juniorship, and who, through this membership, are receiving their first all-important impression of the value of Institute membership.

Adult Education

Members of our Committee believe that under this head lies one of the greatest fields for our future activity. This impression is reinforced by correspondence with some of the Chapters, notably with Mr. William J. Smith of Chicago. It is apparent that the adult pupil whom we are to reach represents a particularly complex educational problem, and the question of how this may best be solved is far from clear.

The Committee, recognizing its obligations toward this particular group in which, incidentally, it is

modestly classifying its own membership, sees the need for a close collaboration between the schools of architecture, professional organizations in general, and the Chapters of the Institute in particular. We are all in the same boat, and we badly need help from one another to bring our ship safely to harbor.

Chapter Activities

It seems imperative before closing this report to comment on the indications of Chapter activity in the educational field that have come to the Committee's notice. Nothing more hopeful for the future has occurred within recent years. At the risk of making invidious distinctions where so much that is commendable is being done on all sides, the Committee refers with particular pleasure to the comprehensive organization in the Philadelphia Chapter, under the guidance of Mr. I. T. Catharine, where sub-committees on architectural, vocational and allied arts education have been created. Contacts have been established with the public schools; with draftsmen, with the Y. M. C. A. and with artists and other interested individuals outside of the profession.

Boston has set an excellent example in the active cooperation and encouragement that its Chapter has shown toward the architectural students in the schools through the offering of prizes and the holding of special meetings for such awards. The Washington State Chapter, through its Chairman, Mr. George Gove, is actively interesting itself in the University and in the placing of pictures in the public schools. In general, the Chapter is playing its part in a public-spirited and effective manner. The Chicago Chapter's work in another field has already been mentioned.

The above are only individual instances, but give an indication of what similar activity in every Chapter might accomplish for the good of the profession.

Teaching Methods in the Schools of Architecture

The need for a careful analysis of teaching policies and results in our schools of architecture has been apparent to the Association of Schools of Architecture for some years past. Its past President, Professor Goldsmith, together with his successor, Dean Meeks, in cooperation with members of this Committee, have been fortunate in enlisting the interest and help of Mr. Keppel to finance a preliminary investigation, or fact-finding study, on the basis of which a thorough survey of the schools of architecture from this point of view may be made.

Beaux Arts Institute of Design

Considering the significant role that it plays in architectural education in this country, and the example of devoted and unselfish service to its activities that its membership affords, it has seemed to your Committee highly desirable that the nature of the educational work of the Beaux Arts Institute of Design should be better known to the profession at large. It consequently includes in this report a summary prepared by Mr. Philip A. Cusachs, Chairman of the Department of Architecture of the B. A. I. D.

Although the reports of previous years give a general idea of the work of the Beaux Arts Institute of Design, an analysis of the operation of the Institute is yet to be prested. In essence the Beaux Arts Institute of Design is not a teaching institution, but concerns itself with the issuance of a series of programs to a student body divided into three grades and the judgment of their presented solutions of the program.

The programs covering these problems are issued

to about 3,000 registered students dispersed throughout the country in 140 schools, ateliers, and correspondents. No qualifications are at present necessary for admission, and upon receipt of a certain stipulated number of values the student advances to the higher grade. Upon acquisition of the full required values the student receives a certificate of the Beaux Arts Institute of Design testifying to his completion of the course.

Programs are issued to the school and atelier supervisors so that competitions are held throughout the country at the same time. A student receives the program and presents a sketch of his solution of the problem in nine consecutive hours unassisted and under supervision. One copy of this sketch is sent to the Institute and one is retained by the student to form the basis of his study and development of the problem to be completed at a stipulated date approximately five weeks later. The drawings are then shipped by the supervisor to the Beaux Arts Institute of Design for judgment and award.

The Institute convenes a jury of practicing architects who, without favor or prejudice, anonymously judge the drawings according to relative merit. The awards, together with interpretations of the judgment and reproductions of the premiated drawings, are then published monthly in the official bulletin of this organization and issued to each registered student. In order to still further increase the contact of the students with the judgments, the Institute sponsors a traveling exhibition of the premiated drawings of each competition, reaching every section of the country.

It is interesting to note that in relatively the same number of competitions, 3,216 drawings were submitted in 1923 against 8,151 during the term of 1929. Further comparison of drawings submitted in the first half of 1929 with the same period of the current year indicated an additional increase of ten per cent.

Although the greatest activity of the Beaux Arts Institute of Design is represented by the Department of Architecture, the organization also conducts educational work in sculpture, mural painting and interior design. This work is entirely sponsored and largely supported by the members of the Beaux Arts Institute of Design through their dues, and the proceeds of the Beaux Arts Ball annually given in New York. Additional income is derived from personal contributions, the small registration fee of \$5 received from each student and an annual contribution of \$250 from The American Institute of Architects.

The operating expenses have increased steadily up to a total of over \$48,000 for the year 1929. Present sources of income have proved barely sufficient to meet expenses, but a look ahead makes it clear that new methods of income are absolutely essential for the full development of this educational work. It appears certain that the work of the Institute fills a great need and is, therefore, deserving of the further support that would permit of its uncurtailed development. Whether this support should come from an increase of members drafted from the ever-increasing number of those being benefited by this work, or through a contributing membership of the broad institutional trades allied to building, or yet from other sources, is undetermined. The necessity is clear but the means obscure.

Respectfully submitted,
WILLIAM EMERSON,
Chairman.

APPENDIX 6

Report of the Committee on Competitions

April 25, 1930.

The Standing Committee on Competitions has had another year in which little has transpired except the ordinary routine work. Several competitions which could not be approved by the local Chapters have been sent to your Standing Committee for approval, and advice has been given on several occasions in relation to the proper method of conducting a competition in accordance with the rules of the Institute.

One question which has been especially called to the attention of our Committee is the question of the open competition. This matter has received the careful consideration of your Committee, and we have found that during the past year several of this type of competition have been held—one competition in particular which, although conducted under the rules of the Institute, was to all intents and purposes a perfectly open competition. The result was that there were over one hundred schemes submitted which necessarily made the judgment very difficult and cumbersome. Your Committee feels that this type should be discouraged and that in lieu of the open competition a two-stage competition should be used where the owner wishes to procure a large number of different schemes for his problem.

We would suggest, therefore, that in order to make the Code more forceful in this particular, the following changes in Document No. 213 be made:

Article 3. At the end of paragraph I, add the words "This form, however, is not recommended."

Article 3. The first sentence in paragraph 6 should be changed to read as follows: "An open competition should be held in two stages."

Article 3. Omit entirely paragraph 7.

Respectfully submitted,

ARTHUR WALLACE RICE,
Chairman.

APPENDIX 7

Report of the Committee on Public Information, American Institute of Architects

In 1928 the Board of Directors of The American Institute of Architects sanctioned an expanded program of public information. This action has, it is submitted, proved to be one of the most significant steps ever taken in this field by a professional group in this country. Funds ample for a sound beginning were provided. Administration was delegated to the Public Information Committee, of which the undersigned was appointed Chairman. A three-year budget was provided and a Publicist of recognized professional standing engaged.

Little more than a year has elapsed since the Institute wisely accorded formal recognition and unreserved endorsement to a sphere of public relations which has become an inseparable adjunct of associations, of corporations, of government, both federal and state, and even of individuals. During this period, the wisdom of the Institute has been amply demonstrated. Without risk of over-statement, it may be asserted that no discipline, not even science, with its

inherent dramatics and element of surprise, has equalled the arts of design in capturing the imagination of the public, and in putting to work mental ferments which are reshaping the nation's point of view with respect to architecture and its implications of beauty and utility. Organized architecture has attracted a large and appreciative public following. It has enlisted an army of "good readers" which, both as to numbers and as to understanding, is perhaps unmatched in professional activity.

No plan of so-called publicity was ever so broadly conceived as that which acquired momentum through the Public Information Committee of the Institute on July 1, 1929. This Committee mapped a campaign, national and local, which at the outset was impossible of realization. Never before had a professional body devised a scheme of public instruction through the press and otherwise so bold and so practicable. Let us describe this ambitious effort in outline.

National Publicity

The Committee created a mechanism comparable to a modern newspaper organization. This mechanism, piloted by a trained Publicist, working under the general direction of the Committee, and cooperating closely with "The Octagon," comprises a complete editorial service.

This service comprehends reporting talent, rewrite ability, stenographers and typists, journalistic machinery of every description, and contacts with the press of this and other countries, which we may state with confidence, are unsurpassed. In sum, a huge engine, by which the mind of the country could be penetrated through the magic of type, was set in motion.

This organization set out to assemble, to prepare, and to disseminate throughout the country material which would inform the people of the United States of the aims of architecture. During the past year hundreds of articles embracing a wide variety of architectural activity have been printed. A list of the themes would constitute a comprehensive picture of the functions of the architect and of his aspirations. The publicity has stimulated editorial comment to an amazing degree.

Newspapers have at last become responsive to the value of architecture, both as a factor of news and as a proposition of business. The real estate pages are according greater prominence to architecture, and hence, are arising to higher levels. The financial newspapers, at last appreciating the importance of the architect as a fundamental of business prosperity, now freely print the utterances of the spokesmen for architects. The news pages are increasingly receptive. Few contributions to the public discussion accompanying President Hoover's efforts to create optimism among the masses equalled in influence those which appeared in the press under the sponsorship of The American Institute of Architects. The public statements of the President of the Institute respecting business conditions gave encouragement to millions. Also, and importantly, the influence of architecture is penetrating the building industry and finance. A new era has opened, and in this era architecture will not be denied.

It is difficult to set forth in detail the scope of the year's publicity. City planning has been the outstanding feature, the Committee on City and Regional Planning cooperating so effectively that scarcely a hamlet in the country failed to be informed.

Another constructive achievement was the impetus

given by the public information system of the Institute to the movement to modernize cities as a part of the nation-wide effort to stimulate the building industry. Acting upon the suggestion of the Philadelphia Chapter, the Publicist secured national publicity for this idea, which is rapidly gaining ground. The American Construction Council is advocating such modernization, and Governor Roosevelt of New York has proposed "a survey of slum conditions in the larger and medium-sized cities and the formulating of definite plans for eliminating such undesirable housing districts." The enormous influence of this single piece of work is too obvious to require further comment.

In controversial questions the Committee on Public Information has acted cautiously but with pronounced effect. The project to develop the Great Falls and Gorge of the Potomac as a power project has been opposed, and the response of the press has been sympathetic. Institute action in opposition to billboards and other devices that deface the landscape have been widely publicized and have spurred civic bodies to sympathetic action. Higher ideals of craftsmanship have been fostered, the advantages of registration have been pointed out, long planning of public works has been advocated, and plans for the development of the National Capital consistently explained.

Typical clippings have been gathered, and these are on display at this Convention. While they represent only a small fraction of the space obtained in newspapers, the members of the Institute are invited to examine them critically inasmuch as they indicate the nature and range of concrete results. The news of the Institute, it will be observed, has progressively advanced from the general to the specific. That is, it has not only interpreted architecture, but it by degrees has, and is in greater measure, serving the interest of the architect.

The Committee has not hesitated to aid the allied arts in publicizing worthy events. For example, the award of the medal of the National Academy of Design to Elihu Root, in itself a substantial undertaking, was carried out by the Publicist. The Fine Arts Federation of New York City has received the assistance of the Institute in its attempt to revive the Fine Arts Commission in the State of New York. In some cases, the Publicist has taken charge of Chapter events which warranted professional expert treatment. Presently, the national news of the Institute is running strongly in the news. Material is becoming more abundant. Newspapers are becoming more responsive and opportunity is ever widening.

Chapter Publicity

In striving to establish a nation-wide system of Chapter publicity, the Committee on Public Information addressed itself to a task that was unique. No precedent existed, and difficulties were continually encountered. Paradoxically, these difficulties arose both from lethargy and energy. Those Chapters which responded to our requests for organized activity proved so zealous that the machinery of the office of the Publicist was taxed to the utmost in providing needed counsel and affirmative action so as to give shape and direction to Chapter programs. Some Chapters have failed to realize the significance of the Institute's public information policy, and it is these Chapters which are causing the Committee on Public Information most concern.

One of the principal tasks that lies ahead is to

contrive an energetic and well-defined publicity plan in every Chapter. In some Chapters notable work has been done. The Chicago Chapter, the Washington State Chapter, and the Philadelphia Chapter are illuminating examples.

One encouraging element in the development of local publicity has been the publication of special articles of distinction. The Chicago Chapter sponsored a series of articles dealing generally with architecture in the Chicago Herald and Examiner. These articles were signed by representative architects, and constitute an outstanding contribution to current literature in the arts of design. A similar series of articles in the Baltimore Sun was sponsored by the Baltimore Chapter. Each Chapter has been insistently advised to arrange for the publication of an architectural page in a leading newspaper in the city in which it is located. The Sunday architectural page in the New York Herald-Tribune is commended as an example which may be profitably followed in other cities.

The Publicist has endeavored to instruct Chairmen of Chapter Committees on Public Information by means of special memoranda transmitted at appropriate intervals. The purpose of these memoranda is to link the Chapter Committees with the office of the Publicist in order that uniform practice may eventually be accomplished. In these memoranda the Publicist has sought to instruct the Chapters in the mechanical preparation of copy and in the simpler processes of journalism as well as in the nature of what is called "news." These memoranda have been very carefully prepared, and their value is so evident as to warrant their continuance on a larger scale during the coming year.

These memoranda also function as instrumentalities of information among the Chapters. For example, the plan of the Chicago Chapter was fully described in a memorandum sent to every other Chapter. Even the titles of the special articles published in the Herald and Examiner were listed in advance so that all Chapters would have graphic knowledge of this symposium of "Living Architecture." The Chicago Chapter's program was ably conceived and ably carried out. The articles in this series have been published in book form, and thus are available for the guidance of all the Chapters.

One function of the office of the Publicist with respect to Chapter publicity is to suggest concrete articles for the press. Certain suggestions of this kind made during the year met with a gratifying response, the experience indicating that topics of general interest can be treated locally to great advantage. To illustrate:

Late in 1929 a memorandum was sent to the Chairmen of all Chapter Committees on Public Information suggesting that progress in architecture during the twelve months should be the theme of newspaper articles appearing about January 1 in every city in which a Chapter is located. At the beginning of the new year, it was pointed out, the press of the country prints reviews of what has been accomplished during the preceding year in science, in commerce, in industry, in the public service, in education, and in other fields. From now on, it was urged, architecture in symposia of this kind should occupy a conspicuous place, each Chapter contributing to the newspapers of its territory an authoritative summary of architec-

tural achievement. Many of the Chapters adopted the suggestion, and as a result current architecture early in 1930 took a significant and striking position in the yearly record of events.

In general, Chapter publicity is of two kinds: first, that which arises currently through the Chapter activity, and secondly, that which is created by special effort, as in the case of the Chicago Chapter's architectural series. The Publicist has tried to foster both forms. His advice has covered the broad field of subject matter as well as the narrower field of technical treatment.

A memorandum describing the program of the Philadelphia Chapter is illustrative of this procedure. The memorandum called attention to the manner in which the Chapter localized national activities of the Institute for the Philadelphia press. The memorandum was accompanied by a literal copy of the Philadelphia Chapter's announcement of the appointment of Philadelphia Chapter members to Committees of the Institute. Also accompanying the memorandum was a rewritten version of the Chapter announcement conforming to the mechanical usage of newspapers. Thus, the memorandum both indicated a prolific and representative source of news and described with exactness how this news should be treated.

Contact with Chapters is becoming more intimate, and the problem of how to develop an effective publicity system applicable to all Chapters is, it is believed, approaching a solution. Correspondence with the Chapters is multiplying, counsel is being more freely requested, and indications of a growing sense of the importance of public information as a major sphere of the Institute's activity are unmistakable. During the past our work naturally has been characterized by caution. Experience, however, is proving instructive, and we face the coming year with a fuller point of view of the architect in popularizing the arts.

Chapters dormant as to public information are awakening. To energize this spirit is the principal problem confronting the Publicist. Discussion, both formal and informal, at this Convention will be helpful. We are looking forward to a more intelligent exchange of ideas between the Chapters and the Committee. The Boston Chapter illustrates the transition from inertia to action. The Publicist is capitalizing this situation by a more personal procedure than has yet been possible.

After a conference with Mr. S. Bruce Elwell, who has been appointed Chairman of the Committee on Public Information of the Boston Chapter, the Publicist has decided to prepare and distribute to the press for a given period all news matter authorized by this Chapter. The Committee Chairman will send the material to the Publicist, who will write the articles under the caption of the Boston Chapter, and insert them in Boston Chapter envelopes for transmission to the Chapter's clerk, who in turn will send them to the Boston newspapers in conformity with appropriate release dates.

It is the plan of the Publicist to send to every Chapter a copy of the raw material received from the Boston Chapter together with a copy of the finished product evolved for the press by the Publicist. In this way, the principles both of news writing, and of mechanical form will be presented to every Chapter

Committee on Public Information in practical fashion. Eventually, of course, the Boston Chapter will administer its own publicity, the experience gained through this experiment pointing the way to an organized program.

The Committee commends those officers and members of the Institute whose activities have been the basis of public information development. The Committee recommends the continuance and expansion of all such activities possible. Among these are the holding of architectural exhibitions for viewing both by the public and by pupils in schools. A notable example was the Exhibition in Philadelphia, which, for the first time, was held in a department store. Aside from the thousands attracted through propinquity and whose appreciation of good architecture was undoubtedly increased, the attendant possibilities of publicity, which were utilized to the utmost, were potent factors in arousing lay interest in the profession.

But even greater results radiated from this reservoir of service and news. The Philadelphia Chapter started a Traveling Exhibition around the country under the auspices of the American Federation of Arts and a circulating exhibition in the schools through the cooperation of the Board of Public Education. The latter enterprise was endorsed by the Institute's Committee on Education and was made the basis of a national story by the Publicist, who also communicated with all the Chapters suggesting similar activities in other localities.

In connection with the Philadelphia Traveling Exhibition, and as possibilities which exist in any good exhibition of architecture in any community, the Committee calls special attention to recent activity in Altoona, Pa., a city of approximately 100,000 population, through the initiative of one firm of architects—members of the Institute but distant from the seat of operation of the Southern Pennsylvania Chapter. Mr. John Hunter, of Hunter and Caldwell, first secured the cooperation of the local press and then of the John Gable department store. The placing of the Traveling Exhibition in that store and one of its show windows was made the occasion of a campaign to awaken the architectural consciousness of a community.

In the program as carried out were included an evening opening view, talks by architects, and professors from Philadelphia and other cities before several service clubs and women's organizations in Altoona and nearby places, talks to thousands of pupils in the schools and notification to all scholars, frequent radio talks and continual notices in the news columns as well as in the advertisements of the store. In addition to this splendid cooperation, and the exploitation by the press of architecture, landscaping and all the arts, sound constructions, city planning and slum elimination were also featured.

All moving picture houses in Altoona played a large part in this civic campaign, showing a "trailer" calling attention to the exhibition and crediting The American Institute of Architects and the American Federation of Arts as its sponsors. Not only was the whole community aroused to the need of improving its plan and appearance but considerable work has already accrued to the local architects as a direct result of informing the public concerning the advantages of architectural services.

Summary

The American Institute of Architects now operates a publicity system which, while still in an embryonic stage, has won the confidence of the press and the public and has inspired the architect. We are maintaining an office whose responsibility is to inform the nation primarily through a central system, and secondarily through sixty-five local systems represented by the Chapters.

A little reflection will reveal the stupendous character of our enterprise. The magnitude of our responsibility is inspiring rather than discouraging, and we face the coming year with a consciousness that we can succeed in the face of difficulties that would dishearten any group whose very existence did not impose obligations that cannot be evaded whatever the cost.

The Institute will be mindful that the Public Information Committee is concerned with news. In a Circular of Information distributed to all Chapters, we explained the nature of news. While further definition should be unnecessary at this time, we do, however, reassert that the Institute is an abundant source of real news, the importance and availability of which is not open to question.

This being so, the necessity of paid advertising, rightly imposed by correct ethics of business upon organizations engaged in trade, is removed. The Institute respects the conventions of journalism. It does not seek advertising other than that which it merits through news. In view of this situation, therefore, this Committee expresses its opposition to group, chapter, or individual advertising.

The Committee recommends that the wording of Article 8, Section 1 of the Proposed Amendments to the Constitution and By-laws of The American Institute of Architects be changed to read as follows:

"Section 1. Establishment:

(a) There is hereby.....
for the purpose of stimulating activities and disseminating information in all matters relating to architecture and to the arts and to the building industry."

Numerous suggestions to enlarge the scope of public information have been received by the Committee. These suggestions contemplate cooperation with local Chambers of Commerce, with city, state, and national officials, with local traction and bus companies, with publishers of newspapers, books, periodicals, and postal cards, with all associations affiliated with the building profession, with schools and other public agencies relative to architectural exhibitions, with business institutions as to short courses on architecture for salesmen, with the Better Homes in America movement, with the Producers' Council, and with the architectural journals. Such association, it is believed, will provide many opportunities for publicizing architecture.

Respectfully submitted,
WILLIAM HARMON BEERS,
Chairman, Committee on
Public Information.

To the Board of Directors, A. I. A.

The following resolution is suggested by the Committee on Public Information for adoption by the Board of Directors:

Resolved, That, in view of the extraordinary expansion of the public information activity of the Institute and of the increased costs thereby entailed, the appropriation of the Committee on Public Information for 1931 be increased to \$20,000.

Respectfully submitted,

WILLIAM HARMON BEERS,
Chairman, Committee on
Public Information.

APPENDIX 8

Report of the Structural Service Department

May 12, 1930.

It is now ten years since the Institute became active in structural service work and, therefore, a brief resume of how this work has been handled and what has been accomplished would seem appropriate at this time. This report is divided into two parts: Part One will outline how the structural service idea originated and developed, and will indicate some of the accomplishments. Part Two will describe the major activities of the Structural Service Department during the past year.

PART ONE

Organization of the Structural Service Committee

Previous to the year 1918 the Institute does not appear to have been active in structural service matters. In 1918, however, it seemed desirable that the Institute coordinate and expand its structural activities, and the following resolution was passed by the Fifty-first Annual Convention:

Be It Resolved, That the Board be instructed to appoint a special committee on Structural Service.

The duties of the Committee on Structural Service shall be to coordinate and correlate structural phases of the Institute's activities and to cooperate with departments of the Federal Government, states and municipalities and with affiliated organizations in matters where the Institute may properly render service toward improvement in structural materials, their safe and efficient application, and toward higher ideals in providing for the health, safety, and comfort of the occupants of all buildings.

The duties, as outlined, have never been changed or modified, and have always been the guiding principle underlying the Institute's structural activities.

A Structural Service Committee was at once organized, and in 1919 was made a Standing Committee and was charged with the additional task of advising and cooperating with the Journal in the continuation of its structural service work. Various changes in other committees were made in order to better coordinate the work.

The first activity of the Structural Service Committee was the undertaking of a survey to determine the scope and ramifications of the proposed work, and at the Fifty-second Annual Convention (1919) the Chairman reported that there were at least eighty Government departments and bureaus, professional and technical societies, and trade associations directly and actively interested in subjects relating to the structural phases of architectural design; that the task imposed upon the Committee was one of gigantic proportions, and that it might be impossible to per-

form the duties with any degree of completeness through purely voluntary service. The Committee was instructed to continue its work and, if possible, report to the next Convention as to ways and means whereby the work could be handled more completely.

The Chairman of the Structural Service Committee reported to the Fifty-third Annual Convention (1920) that an annual appropriation of \$8,000 seemed to be needed to finance the activities of the Committee. The Board, in its report, stated that it believed this amount to be conservative; that the service was one that the Institute could not afford to neglect and yet could not adequately finance out of its present annual budget. The nominal appropriation of \$203 was, however, increased to \$575.

The Convention approved the report of the Board and authorized the Structural Service Committee to cooperate in the preparation of standard specifications; to revise the Symbols for Wiring; to prepare Standard Indications for Materials; and to prepare a Standard Construction Classification for Filing.

During the year 1920 contacts were established with a number of governmental departments and bureaus, with independent and university laboratories, with associations of producers, and with committees of technical societies. The Committee actively cooperated with other interested groups in establishing standard sizes and grading of lumber; in standardizing nomenclature for wrought iron pipe; in preparing standard specifications for architectural terra cotta, and in the formation of a safety code for elevators. The Symbols for Wiring Plans were revised and the Standard Construction Classification for Filing was prepared.

These activities were made possible through the active cooperation of the members of the Committee, and through an arrangement with the Journal whereby the Technical Editor was permitted to devote approximately one-half of his time to the work of the Committee. This arrangement was continued through 1921. New contacts were made, and membership on other technical committees was accepted.

The Producers' Section

The contacts that have been established between the architect and the producer seemed to have been beneficial to both groups. Joint conferences were held, and the Board reported to the Fifty-fifth Convention (1922) that these conferences demonstrated the great desirability of a better understanding among architects and producers as to their common interest in the characteristics, presentation, and appropriate utilization of products entering into construction, and the following resolution was adopted:

Resolved, By The American Institute of Architects in Fifty-fifth Annual Convention assembled, that the Structural Service Committee of The American Institute of Architects be authorized to create a Producers' Section of the Structural Service Committee as a sustaining body to collaborate with the Committee in the following duties:

- (a) To advise and counsel with manufacturers, who may so desire, on the character of their advertising as to size, form and content,
- (b) To assist in furthering the use, by Architects and Producers, of the Standard Construction Classification adopted by The American Institute of Architects,
- (c) To promote sincerity and reliability of statement in advertising.

In accordance with this Convention resolution the Structural Service Committee proceeded to organize a Producers' Section. A number of the more professionally minded producers identified themselves with the movement and enthusiastically supported it. The rank and file of producers did not, however, show the interest that was expected. Sufficient funds were not available adequately to finance the joint activity and sundry objections were raised by both individuals and groups. Many conferences were held at which representatives of the Producers, the Structural Service Committee, and the Journal were present.

These conferences seemed to indicate the desirability of an intimate contact between the producer and the architect. They seemed also to indicate that a different kind of set-up would be necessary in order to obtain the results desired.

Producers' Council and The Scientific Research Department

The Executive Committee at its July, 1923, meeting considered the reports of the joint meetings of representatives of the Structural Service Committee, the Producers' Section and the Journal, and passed a resolution requesting the President to appoint a committee of three to arrange for cooperation between Producers and The American Institute of Architects. This committee was appointed and its report to the Board of Directors at its November, 1923, meeting was approved and adopted.

This report forms the basis upon which both the Producers' Council and the Structural Service Department have since been operating. It expresses the opinion that because of the rapidly developing scientific nature of the art of building it seems highly desirable that a technical organization be established within the Institute to meet not only present relationships, but also to keep abreast with all new developments and relationships that may be desirable, and to keep the members of the Institute intelligently informed as to these new developments in order that they may give capable service to their clients.

The organization then set up, and substantially the same today, was briefly as follows:

The producers were to perfect an organization of their own members to be called "The Producers' Council, affiliated with The American Institute of Architects."

The American Institute of Architects was to establish a Scientific Research Department with a paid Technical Secretary, whose duty it would be to furnish the Producers' Council with such technical service as they might require; obtain group criticisms of their advertising, and group opinions on other matters, and in addition act as Secretary of the Structural Service Committee.

The Scientific Research Department was to be at the disposal of Standing and Special Committees of the Institute and to make such technical investigations as any of these committees might require in the proper carrying on of their particular work. Since the Scientific Research Department was to serve both the Producers and the Architects, its activities were to be jointly financed.

The Producers' Section of the Structural Service Committee was discontinued.

In its report to the Fifty-seventh Annual Convention (1924) the Board reported that the newly created Scientific Research Department was functioning

smoothly and gave promise of becoming a most important Institute activity. The report further stated that the Department was improving the character and dependability of advertising, was representing the Institute on important committees, was cooperating with Governmental bureaus, with technical groups, and societies, and was collecting and filing for reference purposes valuable data on building materials and appliances, and that this data was available to the members of the Institute.

The Convention also approved a resolution that the Board appoint a committee of three architects to act as Advisory Council to the Department.

As the activities of the Scientific Research Department became more widely known, so many requests for Institute cooperation were received that the November, 1924, meeting of the Board of Directors passed a resolution to the effect that the established policy should be not to enter into investigations or committee work of any kind where the presence of an Institute representative would be merely complimentary, or where the experience and training of the architect did not particularly fit him to be of value in such deliberations.

Requests were also beginning to be received for Institute approval of codes or standards in the preparation of which the Institute had not been officially represented. The matter was brought to the attention of the Board, and at its May, 1926, meeting a resolution was adopted to the effect that as a general rule the official approval of The American Institute of Architects would not be given to specifications, codes, or standards in the preparation of which the Institute was not officially represented.

The Structural Service Department

Gradually the functions and activities of the Structural Service Committee had been absorbed by the Scientific Research Department, and at the Sixtieth Annual Convention (1927) the name of the Scientific Research Department was changed to the Structural Service Department, the Structural Service Committee was removed from the list of Standing Committees, and a representative of the Structural Service Department was to be appointed in each Chapter of the Institute.

The Board of Directors, in its report to the Sixtieth Annual Convention, reported that the work of the Institute with respect to the technical, structural and related elements of the practice of architecture had been in the care of the Scientific Research Department and the Structural Service Committee; that this work had been well done and with commendable enthusiasm, through the efforts of a large group of the membership; that they had set a pace in Institute and public service that other committees charged with equally important duties might emulate.

This Convention also passed the following resolutions regarding the work of the Department:

Resolved, By The American Institute of Architects in Sixtieth Annual Convention assembled, That the Scientific Research Department, hereafter the Structural Service Department, be and hereby is continued as an essential element of the Institute activities, and the findings and information of the Department disseminated through the Journal or other organ of the Institute, and that the contact with the Producers' Council shall be encouraged and continued for a period of at least five years;

Provided, That the cost of the services rendered by

the Institute to the members of the Council shall be paid by the Council, and the President and the Treasurer be and hereby are empowered and authorized to execute and deliver contracts with the Producers' Council to that effect for and on behalf of the Institute.

Resolved, That the following organizations, insofar as their affiliation with the Institute is concerned, be placed under the jurisdiction of the Structural Service Department: The American Construction Council; the American Engineering Standards Committee; the American Society for Testing Materials; the National Board for Jurisdictional Awards; the National Fire Protection Association, and The Producers' Council; and be it further

Resolved, That hereafter proposals for similar contracts or affiliations shall be submitted to the Institute through the Structural Service Department and with its recommendations.

In its report to the Sixty-first Annual Convention (1928) the Board stated that:

"The Institute, through the Structural Service Department, has been represented at many meetings of technical committees, national organizations, and governmental bureaus, dealing with problems relating to building construction, to the use of building materials, and to the development of standards and processes intended to conserve the resources and energies of the building public, the building industry, and the nation.

"Such investigations, conferences, and meetings as these, held under the auspices of such agencies as the Bureau of Standards, of the various building committees of the Department of Commerce, of the American Engineering Standards Committee, of the American Society for Testing Materials, of the Underwriters Laboratories, of the National Fire Protection Association, and others, have been attended by representatives of the Institute, appointed through the Structural Service Department upon special invitation.

"The architect is now recognized to such an extent that his attendance is insisted upon. In many instances the power exercised by the Structural Service representative has been a veto one. He has prevented the adoption of rules, regulations, and legislation which, if put into effect, would have been detrimental to good architectural practice.

"The Board considers these contacts of great value to the profession and to the Institute. The results obtained are full justification and ample return for the annual appropriation of \$5,000 which the Institute makes to the Structural Service Department.

"The Department has continued the work of rendering service to individual architects in their technical problems, and members are urged to use this service, for which there is no charge unless extensive research is involved."

The Board, in order to centralize the activities of the Institute, recommended that the headquarters of the Structural Service Department be moved from New York City to The Octagon, Washington, D. C., and the following resolution was passed:

Resolved, That the removal of the office of the Structural Service Department to Washington at the termination of the present lease for the office in New York, and the housing of the Department and the combining and administering of the activities at and from The Octagon as an inherent part of the gen-

eral administration of the Institute under the Executive Secretary, be and hereby is approved and confirmed.

In accordance with this resolution, the Structural Service Department on April 30, 1929, moved its headquarters from New York City to offices provided in The Octagon.

Accomplishments

Although the first ten years of the structural activities of the Institute may be regarded as the period of the development of an ideal; although the methods of handling structural service work and contacts with external activities were frequently changed; and although at times individuals and some groups questioned the wisdom of the movement, the Structural Service Department (and its predecessors) has steadfastly held to the broad principles as laid down by the Fifty-first Annual Convention in 1918, and every Annual Convention since 1918 has either by implication or by resolution endorsed the Institute's structural service activities and its accomplishments.

Although a number of Institute members and committees have taken advantage of the service that the Structural Service Department has been in a position to render, and although many producers have taken advantage of the Department's comments, criticisms and suggestions in regard to their advertising, the major accomplishments of the Structural Service Department have been along broader lines.

The Institute was the first group of consumers systematically to study and analyze the advertising that they were receiving, to the end that as trustees of the building public the cost of building should not be increased through wasteful sales promotional efforts, but should be decreased through the employment of methods that would increase the efficiency of the architect and his prestige.

At first this activity was very generally regarded with suspicion by many groups and individuals. Today the principles for helpful and effective advertising to architects, as first promulgated by the Institute, are very generally regarded as basic, and have been adopted by many other groups exerting an influence over the character of advertising.

The results are apparent even to the casual observer. Advertising to architects today is not only more reliable than formerly, not only contains more information of value to the architect, and not only is this information arranged more conveniently so as to conserve the time of the architect, but also in its presentation it indicates a rapidly growing appreciation of good taste.

While the activities of the Institute in regard to advertising have been limited to advertising to architects, these activities have influenced to a considerable degree the character and reliability of the advertising of building materials to the general public. Through intimate personal contact with the architect, the advertiser is learning to appreciate the value to him of good architecture, and whereas formerly in his publicity he usually illustrated the building in connection with which the largest quantity of his product was used, today many advertisers are giving serious consideration to the architectural design of the buildings to be illustrated. The Institute has assisted many of these advertisers in selecting the designs to be used to the end that their advertising may tend to

promote a greater appreciation of the importance of good architectural design.

An intimate contact, along professional lines, has been established between the architect and the producer through the recognition by the Institute of the Producers' Council as an affiliated body, and this contact has been of inestimable value to the Structural Service Department.

The Producers' Council, representing some \$32,000,000,000 of invested capital, frankly admits that it has a selfish interest in doing what it can to maintain the architectural profession in a position of leadership in the building industry. The most cordial relations exist between this Department and the Council. The advice and counsel of the Institute is sought, not only by individual members, in connection with individual problems, but also by the Council itself in connection with the solution of problems affecting the entire construction industry. The Council, in cooperation with the Institute, is promoting the ideals for which the Institute stands.

Even in the short time since this contact between the architect and the producer has been perfected, much has been accomplished, and it is confidently believed that what has been accomplished indicates that this activity may soon become a powerful force for the advancement of the architectural profession, and for the betterment of the building construction industry.

When the structural service work of the Institute was being organized, the architectural profession was being criticized by a number of professional and technical groups for its apparent lack of interest in what may be described as the practical side of building. The expression, "The architect is impractical and is interested only in the artistic," was frequently heard.

The Institute was a member of a few technical committees, and on some of these committees the representatives of the Institute were actively cooperating. On other committees the representatives were indicating no particular interest. Membership on technical committees appeared to have been decided by chance rather than through any particular consideration of the relative importance to the profession of the work of the committee in question.

Today The American Institute of Architects is regarded as one of the most important groups, if not the most important and influential group, representing the consumers' interest in building materials and appliances. Representation of the architectural profession is now being sought because it is being recognized that when the architectural profession accepts an invitation to serve, it serves.

Many major activities from which the building public has and is deriving material benefits are now practically dependent upon the active cooperation of The American Institute of Architects. For example, such activities of the U. S. Department of Commerce as Simplified Practice, the National Committee on Wood Utilization, etc.

Although dealing primarily with the scientific and practical, the representatives of the Structural Service Department have always kept in mind that codes, standards, etc., are but means to an end; that they are not architecture, and that to be truly beneficial they must promote, and not handicap, the intelligent design of buildings. The American Institute of Archi-

tecs, by making available a better understanding of the point of view of the architect and of the way in which successful buildings are designed, has exerted a beneficial influence over many codes and standards, and has prevented the inclusion of many provisions that would have handicapped the intelligent architectural design of structures.

PART TWO.

Report of the Structural Service Department for 1929-1930.

The Structural Service Department, on April 30, 1929, in accordance with a resolution of the Board of Directors, moved its headquarters from New York City to The Octagon, Washington, D. C.

The Producers' Council leased the New York office, engaged Mr. F. S. Laurence as full time Executive Secretary, together with the necessary clerical assistance, and set up an entirely independent office.

The work of the Department has progressed smoothly, and the advantages of the closer contact with the headquarters of the Institute are apparent. The physical separation of the offices of the Structural Service Department and the Producers' Council necessitated certain changes in matters of routine, but fundamentally the relationship has been the same as in previous years.

The Department is continuing its contacts and regular routine work, including service to The Producers' Council, and has completed an Alphabetical Index to the Standard Filing System, as referred to in the March, 1930, issue of "The Octagon."

The Chapter representatives of the Department have been consulted on the following subjects:

Cooperation with Illuminating Engineers; "A Statement of Principles" as proposed by the Illuminating Engineering Society; Standard Size for Stock Steel Bathroom and Medicine Cabinets; Standard Plumbing Symbols; Color for Stock School Furniture; Indication of Materials on Drawings.

Many valuable and constructive comments and suggestions have been received.

The Department has handled Institute representation at about sixty meetings of committees, or groups, dealing with building materials and methods, codes or standards, contacts with architects, etc. (See Appendix A, attached.) Except for the whole-hearted cooperation of many of our representatives, and the willingness of groups or societies of which the Institute is not a member to reimburse the Department for expenses incurred in connection with attendance at their meetings, it would have been impossible to have covered such a wide field.

A brief resume of the cooperation with the Department of Commerce is given in Appendix B of this report.

In a separate report the Producers' Council will cover its activities during the past year. The most cordial relations continue to exist between this Department and the Council.

Respectfully submitted,

N. MAX DUNNING,
Director.

APPENDIX "A"

Annual Report of the Structural Service Department
May 12, 1930

Meetings at which the Institute was represented by
The Structural Service Department
April 29, 1929 to May 20, 1930

1929

April 29—Annual Meeting, National Committee on Wood Utilization, Washington, D. C.

April 30—Executive Committee Meeting, National Committee on Wood Utilization, Washington, D. C.

May 8, 9, 10—Annual Meeting, Southeastern Division, National Electric Light Association, Asheville, N. C.

May 13, 14, 15, 16—Annual Meeting, National Fire Protection Association, Memphis, Tenn.

May 22—Meeting, Division of Simplified Practice, Department of Commerce, Washington, D. C.

May 23—Meeting, American Society for Testing Materials, Committee on Cement, New York City.

May 24—Meeting, Executive Committee, Producers' Council, New York City.

May 28—Meeting, Committee on Safety Code for Walkway Surfaces, Philadelphia, Pa.

June 12—Meeting, Division of Simplified Practice, Department of Commerce, Washington, D. C.

June 24, 25, 27, 28—Annual Meeting, American Society for Testing Materials, Atlantic City, N. J.

June 26—Meeting, Westinghouse Lighting Institute, New York City.

Aug. 5, 6—Meeting, Illuminating and Electrical Engineers, Henderson Harbor, New York.

Sept. 11—Meeting, Plan and Procedure Committee, Producers' Council, New York City.

Sept. 12—Meeting, Executive Committee, Producers' Council, New York City.

Sept. 20—Meeting, Sectional Committee on Code of Lighting for Factories, New York City.

Sept. 25, 26—Annual Convention—Illuminating Engineering Society, Philadelphia, Pa.

Sept. 27—Meeting, American Society for Testing Materials, Committee on Cement, New York City.

Sept. 30, Oct. 1, 2—Annual Meeting, National Industrial Advertisers' Association, Cincinnati, Ohio.

Oct. 4—Meeting, Executive Committee, Producers' Council, New York City.

Oct. 8—Meeting, Division of Simplified Practice, Department of Commerce, Washington, D. C.

Oct. 24—Meeting, National Committee on Wood Utilization, Washington, D. C.

Oct. 24, 25—Meeting, American Society for Testing Materials, Committee on Gypsum, Washington, D. C.

Oct. 29—Meeting, Appalachian Hardwood Club, Cincinnati, Ohio.

Nov. 11, 12, 13, 14—Semi-annual Meeting of the Producers' Council and Southern Architectural and Industrial Arts Exposition, Memphis, Tenn.

Nov. 19—Meeting, General Electric Refrigeration Division, Cleveland, Ohio.

Dec. 5—Meeting, Sectional Committee on Drawings and Drafting Room Practice, New York City.

Dec. 18—Meeting, Board of Directors, and Standards Council of the American Standards Association, New York City.

1930

Jan. 7—Meeting, Plan and Procedure Committee, Producers' Council, New York City.

Jan. 14—Meeting, Lighting Service Committee, Washington, D. C.

Jan. 17—Meeting, National Fire Protection Association, Committee on Automatic Sprinklers, New York City.

Jan. 22—Meeting, American Society for Testing Materials, Committee on Slate, New York City.

Feb. 10—Annual Meeting—Artistic Lighting Equipment Association, Washington, D. C.

Feb. 11—Meeting, National Fire Protection Association, Committee on Protection of Records, Philadelphia, Pa.

Feb. 18, 19—Meeting, National Electrical Code Committee, New York City.

Feb. 24—Meeting, Sectional Committee on Plastering, Philadelphia, Pa.

March 4—Meeting, American Society for Testing Materials, Committee on Waterproofing, New York City.

March 5—Meeting, Sectional Committee on Refrigeration, American Society for Testing Materials, New York City.

March 13—Meeting, Standards Council of the American Standards Association, New York City.

March 13—Meeting, American Society for Testing Materials, Committee on Gypsum, Washington, D. C.

March 14—Meeting, Committee on Natural Lighting of the Illuminating Engineering Society, New York City.

March 14—Meeting, American Society for Testing Materials, Committee on Gypsum, Washington, D. C.

March 19—Meeting, National Fire Protection Association, Committee on Building Construction, New York City.

April 1—Meeting, American Society for Testing Materials, Committee on Brick, Washington, D. C.

April 2—Organization Meeting, Clay Products Institute of America, Washington, D. C.

April 3—Meeting, American Society for Testing Materials, Committee on Hollow Tile, Washington, D. C.

April 15, 16—Meeting, Lighting Service Committee, Cleveland, Ohio.

May 2—Annual Meeting, National Committee on Wood Utilization, Washington, D. C.

May 3—Meeting, Executive Committee, National Committee on Wood Utilization, Washington, D. C.

May 5—Joint Meeting, Architects and Illuminating Engineers; Noon, Winston-Salem, N. C.; Evening, Greensboro, N. C.

May 6—Joint Meeting, Architects and Illuminating Engineers, Charlotte, N. C.

May 12, 13, 14—Annual Meeting, National Fire Protection Association, Atlantic City, N. J.

May 15—Regional Meeting, The Producers' Council, New York City.

May 19—Meeting, Division of Simplified Practice, Washington, D. C.

May 20—Annual Meeting, Producers' Council, Washington, D. C.

APPENDIX "B"

Annual Report, Structural Service Department May 12, 1930

Department of Commerce—Cooperation

A major activity of the Structural Service Department during the past year has been its cooperation with a number of branches of the U. S. Department of Commerce, such as The Division of Simplified Practice, Bureau of Standards, and especially the National Committee on Wood Utilization.

The National Committee on Wood Utilization believes that the maintenance of adequate timber resources to cover the country's future needs of building materials is of great importance to the building industry. The Committee works on the idea that a close utilization of the raw material, and intelligent wood using practices will stimulate the commercial growing of timber. The following brief description of some of the projects that have been completed, and of some that are under way will indicate the importance of this work.

Handbook on Wood Construction

This project has been completed, and the six hundred-page publication represents the only complete manual on wood construction available in this country. Its preparation was sponsored by a control committee of ten members appointed by President Hoover. The following members of the Institute served on this committee: N. Max Dunning, T. F. Laist, LeRoy E. Kern.

How to Judge a House

A subcommittee, under the chairmanship of Mr. N. Max Dunning, F.A.I.A., is now developing a book that will be written from the point of view of the non-technical consumer, and that will endeavor to inform the building public of such facts as will bring about a better understanding of home values, and a greater appreciation of good construction and good architectural design.

How to Judge Furniture

This publication will be similar in character to the project on "How to Judge a House" but will be confined entirely to the furniture field. A subcommittee is being authorized to handle this project, and The American Institute of Architects has been invited to cooperate.

Handbook for Carpenters

This publication is now on the press. It treats the matter of wood construction from the carpenter's point of view, and was prepared in cooperation with the Federal Board for Vocational Education. The Handbook on Wood Construction was used as the authority as to what constitutes good wood construction.

Retail Distribution of Treated Lumber

This project was developed in order to minimize the danger of insect attack and decay, and, under the chairmanship of Mr. T. F. Laist, A.I.A., a bul-

letin entitled "Treated Lumber—Its Uses and Economics" has been published. Since the publication of this bulletin treated lumber in retail quantities is becoming available.

Seasoning of Lumber

For several years the committee has been carrying on a project involving proper methods of seasoning and handling lumber in order to aid the consumer in securing dry lumber. The committee is now testing a new system of drying lumber which promises a great deal for the future, principally through the decreased cost of the drying process, thereby making it possible for a greater number of mills properly to condition their stocks.

Saw Mill Studies

Among the many projects involving lumber manufacture, the committee's introduction of the Scandinavian gang sawing system is of particular interest, and a number of installations have been made in various parts of the country. The lumber produced by this system is uniform in dimensions, and the sawed surfaces are so smooth and uniform that sizing is unnecessary.

The cooperation of The American Institute of Architects with the U. S. Department of Commerce has, we believe, been of real benefit to the architectural profession, and the appreciation of the Department of Commerce is indicated by the following letter:

(Copy)

"Department of Commerce
Office of the Secretary
Washington

May 16, 1930.

National Committee
on Wood
Utilization

Mr. LeRoy E. Kern, Technical Secretary,
Structural Service Department,
The Octagon, 1741 New York Ave.,
Washington, D. C.

Dear Mr. Kern:

It seems appropriate for me at this time to express our appreciation of the fine cooperation which we have received from The American Institute of Architects. Our projects lie chiefly in the building and construction field, and it is no easy task to reconcile the many conflicting interests within the building material industry.

We have found that it has been a great asset to us to have the representatives of The American Institute of Architects on our subcommittees dealing with building and construction problems, because this has given conflicting interests the assurance that their problems will receive fair and impartial treatment.

We are looking to the architects for assistance in the important work of bringing about a better understanding of good planning of houses, and an appreciation of the artistic application of wood products in various fields.

I sincerely trust that the committee may continue to enjoy the cooperation of The American Institute of Architects in years to come.

Very sincerely yours,
(signed) AXEL H. OXHOLM,
Director."

APPENDIX 9

Report of the Committee on Preservation of Historic Monuments and Natural Resources

The efforts of the Committee on Preservation of Historic Monuments during the past year have taken three main directions: To organize concerted action to obtain the preservation of historic monuments and protection of the rural scene; to act directly through its Chapter members in furnishing or obtaining advice and information upon any matters affecting protection of historic buildings, regulation of the billboard, and changes of the countryside; to arouse, form and educate public opinion in order to ensure the promotion of these objects.

In Washington, D. C., there are several notable old buildings regrettably marked for early destruction to make way for future buildings to fit the Washington plan.

The first one so marked is really a block of three brick houses on the site of the proposed Supreme Court building. A tablet has been set in front of it stating that "Congress convened here during 1815-19, while the Capitol was being re-built, and here also the inauguration of President Monroe took place in 1817. Later the building became known as the Brick Capitol and was the home of many congressmen, including John C. Calhoun, who died within its walls on March 31, 1850. During the Civil War the building was used as a prison and called the old Capitol prison."

The building has slight architectural exterior attraction and the interior has probably been much altered in the course of its existence. For historical reasons, however, it is a pity to have it go, but the location chosen for the Supreme Court building makes this inevitable.

The second building in the line of destruction stands on the edge of the block where the storage annex to the Library of Congress is to be built. It bears the following inscriptions:

Elias Boudinot Caldwell
Built this house and occupied it.
1809 — 1825
He was clerk of the Supreme Court.
1800 — 1825
Upon the burning of the Capitol,
it became the temporary quarters
of the U. S. Supreme Court.
1814 — 1817

This building, stripped of additions, is a dignified three-story brick structure with five windows across the front in the upper stories, central round-headed door with two windows on each side on the first floor.

As at present planned, the Library Annex will occupy the center of the block on which it is to be built, with a wide planted area all around it. There is to be an entrance on the south and one on the east. The Caldwell house would lie diagonally across the southwest corner of the Library Annex, entirely outside the building line and clear of the two entrances.

The third house is part of the property on Lafayette Square now occupied by the Cosmos Club. Its tablet says:

Site of Dwelling House
owned by
Ex-President of the United States
James Madison
1828 — 1836
Home of his widow,
Mrs. Dolly Payne Madison
1837 — 1849
Home of
Rear Admiral Charles Wilkes, U.S.N.
and family
1851 — 1886

This building has been considerably altered, and has been covered with pebbledash stucco on the exterior, but a good deal of original interior trim remains and there is a good cast iron balcony on the exterior, one of the few in Washington.

Originally three doors from the Madison house, but now forming with it part of the Cosmos Club, is the Benjamin Ogle Taylor house, built in 1828, also with an iron balcony, and exteriorly more attractive than the Madison house, though the front door has been removed. This house bears no tablet, for its most noted, or notorious, resident seems to have been the late Don Cameron.

Both houses are scheduled to be torn down for additions to the Treasury offices which are to flank the whole east side of Lafayette Square. There is no telling when the new structure will be commenced, perhaps not for several years.

The new civic center, which is planned to the north of Pennsylvania Avenue, will also remove one of the oldest quarters of Washington, but possibly none of the structures there are of great architectural or historic interest.

During the past year in cooperation with the Society for the Preservation of Old Dwellings of Charleston, South Carolina, and the generous financial assistance of Mr. and Mrs. William Emerson of Boston and other friends, the pre-revolutionary Charleston home of Judge Thomas Heyward, one of the signers of the Declaration of Independence, was restored as far as funds permitted. This restoration was undertaken by Mr. Albert Simons, a very active member of this Committee, in association with his partner, Mr. Samuel Lapham, Jr., of Charleston.

San Antonio, which has laid claim to the heritage of "more historic buildings of a greater age than any one city in the United States," recently lost its old stone market house and the old Veramendi Palace, once occupied by Governor Veramendi. A mediocre two-story shop building replaced the historic old palace.

Through the activity of the Chapter representative in San Antonio, Mr. Harvey P. Smith, the ancient Spanish Governor's Palace on Plaza de las Armas was spared and is about to be restored.

The chief harm to San Antonio has been the ruthless sweeping away of stone houses of the early Texas settlers. These indigenous dwellings, unpretentious in form, are often fine to a degree not excelled by the more formal public buildings of the locality.

Give Aid in Preserving These Buildings

Recently a movement was started to sell the property on which stands the old County Court House at Dayton, Ohio. "The Court House," as described by

Professor Phelps of Cornell University, "was built in 1850 from designs of Howard Daniels, an architect of Cincinnati. It is a beautiful expression of the Greek Revival, is constructed entirely of limestone, including its floor, roof and domed ceiling over the court room. A stone flying staircase is one of its features."

The City Plan Board formulated a civic center scheme for Dayton to be located about half a mile to the north and across the river. This plan calls for the removal of the old building to this new location, there to be a part of the new group. The Historical Society of Dayton and the local representative of this Committee oppose the removal of the building. The question uppermost at this moment is whether the building shall be destroyed, moved or allowed to remain.

Federal Building, Portland, Oregon

The Federal Government purchased a block of property in Portland in 1869 and on it erected a few years later a Federal Court building. The building of the post-war period is a dignified example of government architecture, free from the ponderous details of late nineteenth century work. To the city of Portland it is a landmark of inestimable value.

An Act of Congress in 1926 provided appropriations for a Federal building program with provision that these funds might be increased by sale of government-owned property in cities which were to have new Federal buildings. It is proposed that this building be razed and the property be sold for commercial purposes. A new site far less valuable would be selected as a location for the new government building. The Treasury Department of the Government has so far refused to reconsider their decision to destroy the building and to profit by the sale of the site. Mr. Jamieson Parker, President of the Oregon Chapter and a member of this Committee, calls attention to the injury that would result in sweeping away one of the few open areas of Portland and in depriving the city of one of its very few surviving landmarks.

It would be of assistance to this Committee and to the interested architects of the communities where these buildings are located if members of more distant Chapters would express their attitude on the sparing of the old Dayton Court House and the Federal building of Portland.

Gas Stations versus Historic Monuments

The invasion of the gas station and roadside houses into suburbs and along main highways has done irreparable injury to towns and countryside. New England, the Middle Atlantic States and the South, with villages that had retained a quiet atmosphere of a century ago, have suffered most. Roadsides have acquired nondescript buildings that are almost never created by architects, nor have architects actively participated in their regulation. They have, for sound commercial reasons, been fashioned so as to attract attention to the station and its assembled gas pumps. In so doing the filling station obstructs the view of the country landscape.

Colonial houses situated along such highways have become increasingly undesirable as places in which to live. At the same time the advantages of such sites for roadside stands and filling stations have increased.

Rival oil companies have been active in taking over these landmarks for their commercial uses, in most cases by removing or destroying the house.

In New York State and Connecticut there were several instances last year where historic buildings were demolished. In Charleston, South Carolina, with its unrivalled assemblage of eighteenth century and early nineteenth century dwelling houses and public buildings, three important dwellings were recently destroyed and four more are listed for replacement by filling stations. Appeals made to the Standard Oil Company by the Charleston Society for Preservation of Old Dwellings for the adoption of a more enlightened policy have been without avail.

Specific houses acquired by such companies are listed below:

Belvidere Mansion, a very handsome Post-Revolutionary plantation house. This house stands on land acquired by the Oil Company and was allowed to deteriorate through neglect. Several of the fine mantel pieces have been removed from this house, and the building itself when last seen was in bad repair.

House of Joseph Manigault, corner of Meeting and Ashmead Place, built in 1790 and designed by his brother, Gabriel Manigault, a distinguished architect. The Oil Company acquired the corner of the property on which this house stands and erected thereon a standardized type of filling station. The very charming gate lodge to this house has been converted into a toilet.

House of Gabriel Manigault, corner of Meeting and George Streets. This house was designed and built by Gabriel Manigault for himself. It contained a very handsome drawing room on the second floor, and the servants' buildings, stables and garden walls were very picturesque. This house is now in the process of demolition. The woodwork from the drawing room has been given to the Charleston Museum.

Group of three buildings on the corner of Meeting and Chalmers Streets. Only one of these buildings is of any age or architectural interest. There is no particular loss in the destruction of these buildings, but it is felt by many that the site is an unfortunate one for a filling station as it adjoins a very dignified and venerable group of municipal buildings and should be the site for additional civic buildings when required in the future.

What is to be done with the design of the gas station in an old village setting is a matter for nice judgment. In the one extreme there is the overconscious archaism which attempts to reconstruct a facsimile Colonial or "period style" station, which is given a spurious antiquity or quaintness of exterior. On the other hand, there is the frank recognition of the filling station and roadhouse as a twentieth century utility.

As such it should be without camouflage, direct, efficient, cleanly and entirely without style pretense. In this way it may be recognized unmistakably as in the fashion of the time. The attempts made to harmonize the filling station with a Colonial setting are as ineffectual as would be the adoption of a Tudor style for an automobile to suit a Tudor style house.

Billboard Control

During the past two years this Committee, through its Chapter representatives, has cooperated with organizations seeking a wise control of billboards. A decision has been sought from the Federal Supreme Court, by active interests in Massachusetts, *whether or not outdoor advertising on private property within public view can be regulated and restricted by law*

under the Constitution of the United States. The Massachusetts case, now awaiting decision, will prove a precedent for all States.

At the March meeting of the Executive Committee of The American Institute of Architects a resolution was passed authorizing the President to appoint representatives of the Institute to confer with any responsible groups or organizations who may request the cooperation of the Institute in the work of outdoor advertising in all of its objectionable forms. Mr. William Emerson was asked to represent the Institute on the Massachusetts Billboard Law Defense Committee.

Zoning has been urged as a method of billboard control.

There will always be abundant room for outdoor advertising in its proper place, but that proper place is the commercial districts of towns and cities and not the American countryside.

The crux of the billboard question is whether the rights of the American public shall be recognized as opposed to the rights of advertising interests.

A. LAWRENCE KOCHER,
Chairman.

APPENDIX 10

Report of the Committee on Registration Laws

May 5, 1930.

The year 1929 has presented fewer problems than the year preceding, partly due to the fact that the sessions of the legislatures throughout the country took place during the previous year, leaving no opportunity for the States to introduce bills concerning the registration of architects.

The interval between sessions of the legislatures is being employed in several States to prepare for future action. However, until the sessions are quite proximate, little positive action will be taken. The Committee on Registration Laws will therefore limit its activities to matters of general importance such as study of the essentials of registration laws, the betterment of existing forms of law and the presentation of such material to Chapters of the Institute throughout the country.

It is desirable to obtain good legislation at first, legislation that will not require revision afterwards. The Committee on Registration Laws will continue to render assistance to Chapters as far as possible and in all ways possible.

The Committee has developed a suggested revision of the Institute's model form of registration law, which when passed upon and concurred in by the National Council of Architectural Registration Boards, Counsel for the Institute, and the Board of Directors of the Institute, will be submitted to the Institute Convention for approval.

Concerning the relations obtaining between the Committee on Registration Laws and the National Council of Architectural Registration Boards, the Chairman begs to report that they are most intimate and illuminating.

The contacts between these bodies disclose that the National Council of Architectural Boards is vitally interested in the improvement and coordination of such matters as class examinations, senior examinations, registration based upon graduation from archi-

tectural schools plus a sufficient subsequent experience in architectural work.

The matter of transfer of registration between States continues to be fully discussed.

Evidently the National Council of Architectural Registration Boards is best informed and qualified to determine policies connected with the detail of administration of registration laws in various States.

The interests of the Institute concerning the work of the National Council of Architectural Registration Boards is such that the following resolution is submitted:

Whereas, The purposes and aims of the National Council of Architectural Registration Boards are of deepest interest to the Institute, and

Whereas, The relation between the States have been greatly benefited by the activities of that body;

Resolved, That the Institute hereby states its desire to assist the National Council of Architectural Registration Boards in its work in all ways possible.

Very truly yours,

ARTHUR PEABODY,
Chairman.

APPENDIX 11

Report of the Committee on the National Capital

May 17, 1930.

The Committee on the National Capital reports the satisfactory conclusion of its year's work. Coincident with "Clean-up Week" in Washington, the two pieces of legislation to which the Committee has been devoting its efforts have now been passed by both Houses of Congress. These are the Cramton Bill, giving ample funds here and now to acquire all needed park lands in and near the District of Columbia before their loss for such purposes by appreciation or destruction; and the Shipstead Bill, giving esthetic supervision over private buildings fronting certain major government projects.

The Cramton Bill has certain points of difference between Senate and House forms which necessitate adjustment in conference, but it is hoped that both will be signed by the President by the time the Convention assembles.

The Committee has collected a library of lantern slides, with full descriptive matter for each slide. For any Chapter group desiring to present material on Washington, the lists have been made available and slides may be selected to develop various themes.

During the year, the Committee has continued its work of interesting the Chapters and schools in the development of Washington. Two major problems are now in course of study, the treatment of East Capitol Street as a whole, and the treatment of one of its squares. The former was studied by the Allied Architects of Washington, D. C., and the latter was the summer Beaux Arts problem. Arrangements are being made to afford every possible contact to advanced students in architecture who are interested in Washington problems as theses, this arrangement serving not only to assist in the general planning studies but to interest the architects of tomorrow in the development of the capital.

For the future work of the Institute Committee, the retiring chairman suggests not only the backing

of legislation sponsored by the Planning Commission, and the interesting of the profession and the schools in the development of Washington, but also the focusing of study and action on a more balanced development of the capital and its environs. Attention is directed especially to the fact that no adhere development has yet been launched for the section east of the Capitol plaza; that only an invisible line separates the District of Columbia from its suburban areas; and that every effort should be made to raise the standards of private building throughout the capital region. The generation of architects is passing which launched the return to the L'Enfant plan thirty years ago, and their accomplishment in these three brief decades is an example and a challenge to their successors.

Respectfully submitted,

HORACE W. PEASLEE,
Chairman.

APPENDIX 12

Report of Committee on Industrial Relations

The Committee on Industrial Relations, believing that mutual goodwill and understanding are the foundation of all valuable and permanent relationship in the building industry, as elsewhere, has sought chiefly to encourage the formation of building congresses and the recognition of craftsmanship. To promote these objects the chairman of the Committee has visited Louisville and Memphis to meet with persons who are interested, and to address the Producers' Council and groups of architects. The Committee has also sent out a series of letters as well as miscellaneous letters explaining the methods of organization and conduct of building congresses and the work of the recognition of craftsmanship. These have been directed to architects and builders in many parts of this country, also to architects in Canada, Great Britain and Germany.

It is encouraging to note that during the past two years the work of recognition of craftsmanship has been undertaken by fourteen Chapters of the Institute, and a number of other Chapters have this work under consideration.

The Committee is convinced that permanent exhibits of building materials such as conducted by the Architects Sample Corporation of New York are of great value to architects and their clients. Such exhibits, presented in an attractive manner and just as they are intended for use in buildings, are much more explanatory and impressive than the grossly wasteful, largely unread and often unintelligible catalogs which are intended to give architects the desired information. We believe therefore that every city should have such an exhibit, and to that end are taking up the matter with the Producers' Council and other organizations.

The present highly undesirable and unfair "shopping of bids" has been drawn to the attention of the Committee by the Philadelphia Building Congress and the New York Building Congress which are considering possible remedies for this practice. It is true that architects as a rule do not shop the general contract bids submitted to them, but it is a fact that they usually look on with complacency while the lowest bidding general contractor takes any or all of his lowest sub-bids and puts them up to what amounts to an auction.

The evils of such a system need no explanation or comment. Architects can largely put a stop to it if they so desire, and it is with this in mind that your Committee is doing some fact-finding as to existing conditions and possible remedies.

From various parts of the country have come to the Committee complaints that contractors are more and more usurping the functions of the architect. We know of instances on the other hand where architects have taken contracts for building. Inasmuch as the training and temperament and function of the architect and contractor are so widely different, we believe that with few exceptions it is not to the interest of the owner or the general public that contractors should assume the role of architect, or that the architect should do contracting. The remedy for this situation probably lies largely in the hands of the architects themselves.

Judicious collective advertising of the value of architects' professional services, leadership in building operations, and importance to the community as a useful citizen will commend the architect as the one first to be considered in a building project and the one to whom the public should look for guidance.

There is undoubtedly value in informing the public of the disadvantage of the contractor acting as architect and this may well have the consideration of this Convention, but at the same time let us remember that our position of leadership will always in the last analysis depend upon our own ability and worth.

Respectfully submitted,

WILLIAM ORR LUDLOW,
Chairman.

APPENDIX 13

Report of the Committee on Honor Awards

May 12, 1930.

To the Sixty-second Convention was presented a program for Chapter Honor Awards. This program was offered for use of Chapters and for individual Chapter adoption. The Committee felt that this program, in all essential considerations, though perhaps not a final expression, embodied the principles of the idea of Honor Awards as adopted by the Sixty-first Convention at St. Louis, in May, 1928. The program, as at that time printed and submitted, was usable in whole or in part, and because of its comprehensive character would meet the different conditions of varying Chapter use. The Committee believed that before any possible modification of the program should be considered, Chapters should have the opportunity to try it out. The operation of the program and results from its use would be the most constructive criticism and aid in developing and perfecting the program. A number of Chapters had used programs substantially similar and found them generally satisfactory. Whether other Chapters, surrounded by different conditions, would find the program as satisfactory could be determined only by trial.

Since the Sixty-second Convention, Honor Award judgments have been planned or conducted by the Chapters of Northern California, Minneapolis, Cincinnati, Florida North, Kansas City, Detroit and Southern California, including the Chapters of Santa Barbara and San Diego. The Chicago Chapter has

adopted the Honor Award program, and other Chapters, including St. Louis and Boston, have given serious consideration to adoption. One non-Institute organization of architects, the Long Beach Architectural Club, has held an Honor Award judgment based on a modification of the program submitted to the Sixty-second Convention.

At least four of the Officers and Directors of the Institute and some of the members of the Honor Award Committee have served as members of juries in some of the Honor Award judgments.

Valuable suggestions and recommendations have come from one or two Chapter Committees and from a few juries. Such constructive criticism falls into two general divisions. The first deals with slight modifications of the grouping of architectural subjects, chiefly amplification, and the selection and composition of juries. The second division of criticism looks towards the easier and more simple carrying out of the program. The Committee is very receptive to such helpful criticism and appreciates the interest the program is occasioning as evidenced by this criticism.

The program of Chapter Honor Awards during the past year has been re-arranged and re-written in the interest of greater clarity and better coordination. The Committee feels that while minor modifications in the program may prove desirable, the program of Chapter Honor Awards is generally satisfactory.

Some Chapters have requested the Executive Secretary of the Institute and the Chairman of this Committee for Award Certificates. It would seem that master plates should be on file at The Octagon, from which certificates may be engraved for any Chapter. This matter is receiving consideration.

The Committee on Honor Awards is convinced of the educational value of the Honor Awards. The realization is growing in the Chapters that the Honor Award program is a great agency whereby public consciousness may be aroused to what is good in the arts. Such direction of the public consciousness is bound to produce a greater appreciation of the arts by the public and by the profession.

Chapters which have conducted Honor Award judgments are beginning to experience this fact. Such Chapters reserve the congratulations of the Institute, and certainly receive the full thanks of this Committee. Other Chapters will doubtless hold Award judgments during the coming year. The results of these judgments should prove of interest to the Institute. The Committee on Honor Awards therefore submits the following resolution:

Resolved, That the Institute cause to be assembled and placed on exhibition at the Sixty-fourth Convention, photographic exhibits of all buildings and works of art receiving Chapter Awards subsequent to the Sixty-second Convention.

Respectfully submitted,
DAVID J. WITMER,
Chairman.

APPENDIX 14

Report of the Committee on Foreign Relations

May 14, 1930.

The Committee on Foreign Relations has nothing

but the usual routine to report upon for the year 1929-1930.

We have disseminated information in regard to the Fourth Pan-American Congress of Architects at Rio de Janeiro on June 19, and have given out what information we could in regard to the International Congress of Architects at Budapest next Fall. The Committee hopes to get Carl Ziegler, of Philadelphia, to act as a delegate to the Pan-American Congress in Rio.

The expense of the trip and the length of the voyage seemed to deter many of our members. We have, however, two members of the Institute resident in Rio, Messrs. Preston and Curtis, and we feel sure that they will uphold the high standing of The American Institute in all discussions which may come up before the Congress.

Respectfully submitted,
KENNETH M. MURCHISON,
Chairman.

APPENDIX 15

Report of the Building Committee

May 16, 1930.

The Building Committee refers with pleasure to the letter of the Secretary addressed under date of April 9, 1930, to each member of the Institute. Descriptions of the restoration and furnishing of The Octagon, and of the new building project, are recorded fully in the proceedings of previous Conventions.

This brief report to the Board of Directors submits the preliminary designs for the new building as developed to date. With the approval of the Board, the purpose is to issue a brochure giving full information to the members as to designs and finances, and to proceed with the preparation of working drawings.

Detailed actual bids including necessary alterations will be obtained upon final working drawings and specifications. The limitations of cost of the building are clearly defined in the printed resolutions of the Board of Directors. If the building fund does not prove sufficient for the five-story building which the law allows, the fifth story may be left for future construction. If necessary, the fourth story also could be left to the future, although it will be needed before the building is ready for occupancy.

An active campaign for raising funds will be prosecuted as promptly as business conditions will permit. Subscriptions received to date, mostly made on a five-years' annual payment basis, amount to \$110,090. Of this amount there has been received by the Treasurer of the Institute in cash \$31,813.

Respectfully submitted,
D. EVERETT WAID,
Chairman.

NOTE:—The following drawings and plans accompanied the report of the Building Committee:

Sheet 1—Basement plan—showing smoking room, lobbies, toilets, exhibition and supper room, coal bins, boiler room, serving room, storage and library work room.

Sheet 2—First floor plan—showing vestibule, re-

ception room, meeting room and exhibition hall, gallery, lobby, coat room, reading room, elevators.

Sheet 3—Mezzanine plan—showing elevators, vestibule, general utility and coat room, M. P. projection booth, storage, balconies, upper part of gallery, upper part of meeting room, librarian, upper part of reading room.

Sheet 4—Second story plan—showing stock room, elevators, attic.

Sheet 5—Third story plan—showing elevators, foyer, Executive Secretary's office, Field Secretary's office, stenographers' office, bookkeeper's office, rest room, women's toilet, men's toilet, Structural Service Department, conference room, Editor.

Sheet 6—Eighteenth Street elevation; New York Avenue elevation; elevation facing garden; suggestions through circular lobby.

(Sheets 1-6, inclusive, bore the following title: "Study for Development of the Property of The American Institute of Architects—Charles A. Platt and D. Everett Waid—Associated Architects.")

Sheets 1, 2, 3, 4 had on each a sketch plan of the present Octagon building.

In addition to the drawings and plans above listed there were also submitted:

A pencil rendering sketch of the gallery.

Colored sketches showing the reading room, the meeting room, and exhibition hall.

Pencil sketch study plans—2 plans, showing fourth floor, and 2 plans, showing third floor.

Pencil sketch study—side elevation of stable, facing garden, with new building in background—5 story.

Pencil sketch study—front elevation, Eighteenth Street, adjoining stable—5 story.

APPENDIX 16

Report of the Committee on City and Regional Planning

March 14, 1930.

The principal items of work and objectives of this Committee during the present year have been as follows:

(1) The setting up entirely outside of the Institute, so that its work may in no way be prejudiced by the charge of selfish professional propaganda, of an Architecture News Bureau, to be operated on a large scale continuously for several years, with the object of making the country "architecture-minded" and "planning-minded" (from the architectural point of view).

The Committee finds that practically all the city and regional planning of the country is being done with little or no proper consideration of the importance of architecture and its inseparable setting of landscape architecture. It finds that the city of Santa Barbara, California, for instance, by establishment of such a bureau and the furnishing of daily news stories, judiciously chosen and edited, to newspapers and civic bodies, etc., in five years has successfully made that city architecture-minded. It finds that nationally, Science Service in a few years, through a central bureau in Washington which sends out daily, weekly and monthly news items accurately edited to the newspapers and periodicals of the country, has practically succeeded in making the country "science-minded."

This country builds between \$4,000,000,000 and \$5,000,000,000 of new buildings annually.

Building inspectors report that approximately 90 per cent in number of the plans submitted are by incompetent designers. Nearly 70 per cent of these buildings are so ugly and bad as to depreciate adjoining buildings. They also say that the percentage of good design is not getting better.

This is the greatest economic loss of our time. The strange thing is that the same buildings could be built at less cost and be more attractive.

As soon as people generally realize this fact and how to correct it there should be a reverse of the percentages. A check-up of what is and is not being done by economic agencies to remedy this situation should be made.

The social side of the problem is even more important. The effect of ugly or bad environment on character, behavior, health and enjoyment of life of the people is serious. Such bad conditions make the tendency away from home ownership, which is the surest foundation for good citizenship.

The importance of parks, trees and landscaping to health and well being need continued demonstration.

Better planning of all communities for permanent human use is essential to modern civilization. Practical steps such as zoning, better housing, better communication, better working places, light and air, playgrounds, etc., need to be made clear. A complete check-up of what is and is not being done must be brought home to the public, with the emphasis on the architecture side—other agencies will probably cover the traffic, transportation and economic sides of city planning.

On the esthetic side there is growing appreciation and desire for data on the importance of good design, beauty, color, romance, refreshing setting of landscape and how to provide for the amenities of life.

The proposed news bureau would be established for the purpose of disseminating information on architecture, landscaping, city and regional planning and allied topics to the public. It would do a strictly public service (not professional propaganda).

It would act as a liaison agency between architectural circles and the world at large. It would search out and make known fine examples of design and landscaping or of community building throughout this country and throughout the world and report them in a way to enlighten the layman.

It is particularly important in a democracy like ours that the people as a whole should know and understand the achievements and successes of architecture and these allied arts, not only because of the value of such knowledge to themselves but because the advance of these arts directly or indirectly depends upon popular appreciation. The improvement of the country as well as the prosperity of individuals may be said to depend upon the ability of people to distinguish between architecture and bad building, between the good designer and the pretender.

The proposed bureau would spare no pains or expense in the endeavor to get the best possible quality and accuracy of popular writing on architecture and the allied arts, and second, to get it to the largest possible number of readers.

Besides the newspapers, periodicals and proceedings of learned societies through which educational material can be disseminated, there are some 700

city planning commissions in this country and innumerable park and other civic bodies anxious to help, and generally ready to cooperate in increasing the education of the public.

The Institute directors have been asked by the Committee to endorse only the purpose and objectives of such an independent agency, without financial or other obligation to the A. I. A. All the members of this Committee, individually and collectively, have recommended such endorsement.

Daniel Burnham, chairman of the Chicago Regional Planning Commission and a member of the Committee, says that if success is met with in getting the needed funds (of which the Committee feels certain) the greatest step of the decade will have been made. Horace W. Peaslee of Washington, another member of this Committee, also appeals strongly for the organized endorsement and encouragement of the A. I. A. for such a bureau of public information, saying, "The profession must take organized aggressive steps and meet the situation with modern methods."

At the Memphis meeting of the Directors in November the matter of endorsement was discussed and referred back to Committee pending conference with the chairman of the Committees on Education and Public Information. Such a conference has been arranged for May 17 in New York and it is hoped to have a report for the meeting of the Directors in Washington on May 19.

If such an architectural news bureau be established outside the Institute, and the public interest in architecture, city and regional planning thereby is considerably increased, as it must be, it should be obvious that the work of the A. I. A.'s Committees on Public Information, Education, and City and Regional Planning, will still be necessary to make clear to the public from the professional point of view the services that trained architects may render. In other words the outside bureau would stimulate the public demand for architecture and city planning, and the A. I. A. must keep showing the professional way of supplying it.

(2) The broadcasting of news on city and regional planning, of value to the public, has been carried on through the Institute's Publicity Bureau in charge of Prof. Grady. General news stories about the subject, secured from reliable sources, including a summary of the city and regional planning activities of the country during the year 1929, of which a copy is attached, have been sent out by Prof. Grady once or twice a month to several hundred newspapers and periodicals. These have been widely published, and discussed editorially in all parts of the country, from New England to California. The interest with which these articles has been received plainly shows the necessity for a news bureau on a much larger scale. The public is ripe for it and newspapers and periodicals eager to obtain the material. But it is impossible to supply this data regularly and accurately in the quantity and on the scale the country needs unless a well-financed and properly staffed bureau be set up. Members of volunteer or drafted committees of the A. I. A. are too busy and generally to inexperienced in editorial work to begin to supply what is required.

(3) Education in city and regional planning has been actively stimulated by the Committee throughout the country by the purchase and circulation of the film portraying the development of the Plan of Washington. From September 10, 1929 to March 1, 1930.

this film has been shown successfully under the auspices of the following Chapters of the A. I. A. and other organizations:

- Sept. 10, 1929—Los Angeles: University Club.
- Sept. 12, 1929—San Diego: Architectural Assn., High School.
- Sept. 29, 1929—Seattle: Washington Chapter, A. I. A.
- Oct. 11, 1929—Los Angeles: State Convention of Architects.
- Oct. 15, 1929—Redondo Beach: Union High School.
- Oct. 16, 1929—Los Angeles: Univ. of So. Calif., Arch. Dept.
- Oct. 23, 1929—San Diego: State College, Fox Calif. Theatre.
- Nov. 3-6, 1929—Eugene, Oregon: Univ. of Oregon, Arch. Dept.
- Nov. 8-9, 1929—Boise, Idaho: Superintendent of Schools.
- Nov. 13-17, 1929—Memphis: So. Arch. and Industrial Arts Expo.
- Nov. 18, 1929—Chicago: Ill. Society of Architects, Chicago Chapter, Architects Club.
- Dec. 2-7, 1929—Morgantown, W. Va.: Junior High School; Fairmont, W. Va.: High School.
- Dec. 9-14, 1929—Boston: Huntington Hall (auspices M. I. T.), Milton Garden Club, Mass. Civic Federation; Lowell, Mass.: Chamber of Commerce; Springfield, Mass.: Springfield Art League; Worcester Horticultural Society.
- Jan. 6-11, 1930—Detroit: Arch. and Arts Colleges, Univ. of Michigan.
- Jan. 13-18, 1930—Columbus: Ohio State Univ., Dept. of Arch., Builders Exchange.
- Jan. 22-29, 1930—Salt Lake City: Utah Chapter.
- Jan. 20-29, 1930—Raleigh, N. C.: No. Carolina Chapter (No. 2 film of Secretary Mellon).
- Feb. 3-8, 1930—Tacoma: Aloha Club, High and Intermediate Schools, Business Men's Club.
- Feb. 10-15, 1930—Portland, Oregon: Univ. of Oregon, Sch. of Arch.
- Feb. 18-22, 1930—Santa Barbara: State Teachers College, High School, Junior High School, Community Arts Theatre.
- Feb. 24, 1930—Palos Verdes Estates: School.
- Feb. 25, 1930—Los Angeles: Architectural Club.

From March 1 to June 1 the film is booked ahead as follows:

- March 2-7—Pasadena.
- March 10-15—Jacksonville, Fla. (No. 2 film of Secretary Mellon).
- March 12-18—Dallas, Texas.
- March 19-24—Houston, Texas.
- March 26-April 2—San Antonio, Texas.
- April 6-12—Pittsburgh, Pa.
- April 13-26—Bridgeport, Conn.
- May 8-10—Ames, Iowa.
- May 12-17—Des Moines.
- May 19-24—Louisville, Ky.
- May 26-31—Detroit (return engagement).

Enthusiastic and grateful letters have been received from nearly every Chapter which has had the film.

We feel that it has done a great service to the country in spreading the desire for much more attractive and satisfactory planning of our cities.

The Committee hopes that next year additional films may be secured, of equal stimulus and merit, for an even wider showing through the country.

(4) Information on city planning for architects: The Committee expects to prepare a brief hand book for architects showing how they can more effectively advise with city and regional planning commissions. At present the many constructive plans for groups, plazas and other portions of city and regional plans offered by architects (and only to be obtained from members of this profession) are generally thwarted before they are presented, because architects, as a rule, do not understand the procedure and legal stone walls faced by these commissions. What the Committee has in mind is a practical statement of ways and means; what comprises city plans; civic, social and economic objectives to be taken into consideration by those who are primarily esthetically minded; an up-to-date bibliography, etc.

(5) Wider appointment of architects on planning commissions, etc. Beside general public information broadcasted, showing the importance of including the valuable, trained point of view of the architect on bodies concerned with city and regional planning, the Committee has from time to time taken up with the proper officers of the A. I. A. definite appointments along this line.

Respectfully submitted,

CHARLES H. CHENEY,
Chairman.

APPENDIX 17

Progress in City Planning and Regional Planning 1929

By CHARLES H. CHENEY of Los Angeles, *Chairman, Committee on City and Regional Planning, A. I. A.*

More progress in laying the foundations of sound city and regional planning was made in 1929, than in perfecting the superstructure of our cities. With over 750 planning commissions reported in the country, and as many as 840 cities with some kind of building zone regulations in operation, the volume of planning work has become tremendous, even though the quality of most of that work is yet very inadequate. But when we reflect that it is only a little over 13 years since zoning began generally to be applied and 20 years since the National Conference on City Planning was organized, it is evident that a distinct advance has been achieved.

Two hundred and forty cities claim city plans in various stages of completion. The remainder of the commissions are still planless. Pennsylvania and some other states report increasing local appropriations for city planning, but lack of funds is still the cause of inactivity on the part of most of these boards.

The country has entered a new era. This is a planning age, one that will brook no little plans, no tinkering, no dalliance with half-way measures. The emphasis today is no longer merely upon economic or social grounds. Esthetic considerations must be met. Beauty has become the watchword of business

and industry and beautiful cities are demanded of our city planners.

America must build better cities. We are a rich nation but a tawdry one in appearance. Our station in civilization demands and requires a better dress. Our progress in education and culture insists upon a better environmental condition for our children and our children's children.

Our cities, their architecture and planning are the chief measure of our civilization. Despite the falling off in building, during the past year something over four billion dollars in new structures was expended in cities and towns of this country. Yet it is estimated roughly that three billion dollars worth of these structures were so ugly, so badly planned, so inappropriately located or on such narrow or inconvenient streets as to have been a liability instead of an asset, almost from the day that they were completed.

Building inspectors tell us that the number of plans which came to them designed by competent architects or designers were still approximately only about 10 to 15 per cent of the total number of new buildings erected, and that the proportion of good designs does not seem to be materially increasing. As this architecture that we leave behind us is what future generations will judge us by, America must act to ensure that in the future at least no more such tawdriness, ugliness, or lack of color shall be tolerated in new buildings.

Man destroys the ugly buildings or ugly surroundings as fast as he can—only beautiful and attractive structures persist in the long run. This waste in careless, ugly, inappropriate structures is the greatest economic loss of our time. The hope of the future must lie in our city planning commissions, our architects and technically trained men.

Great Plans of 1929

A few really great plans have been brought out during 1929. Most notable of these is the New York Regional Plan presented to the city last June after seven years of intensive study. Then there is that enormous group of new public structures in Washington, on a scale befitting the National Capital, to go in the triangle between Pennsylvania Avenue and the Mall, and recently authorized by Congress at the urging of President Hoover and Secretary Mellon. The St. Louis river front development program, with its great plaza of buildings, is on a scale with the largest world projects. Meantime Chicago has been forging ahead with its enormous lake front park system.

The year also sees Philadelphia at last authorized to have a city planning commission, to zone the city and give protection to real estate investments, to bring some order of things as the other more forward looking cities of the country have been doing since the stupendous job of zoning New York was completed in 1916. Other great plans set under way during the year are those for the Chicago Exposition of 1933.

Nineteen twenty-nine will also be remembered as the year in which the first adequate school of city planning was set up as a graduate course at Harvard University through the aid of the Rockefeller Foundation. Prof. Henry V. Hubbard of the faculty of Landscape Architecture of the University was named first incumbent of the new Chas. D. Norton Chair of Regional Planning, and director of the new school.

Spaciousness in City Building

The demand for spaciousness in our city and regional plans is one of the most hopeful signs of the times. Harold S. Buttenheim, editor of *The American City Magazine*, has been one of the most consistent and helpful advocates of this principle. Common sense relief of congestion and overcrowding goes hand in hand with it. The studies of Henry Wright, Architect of New York, showing that better and more permanent incomes can be made for apartment houses covering only from 50 to 55 per cent of the lot, than from those which cover 65 to 70 per cent or more, because of the increased sunlight and air, form another contribution to the important data on this subject started by Architect Andrew J. Thomas of New York City. The latter proved that U-shaped apartments which covered not more than 50 per cent of the lot were the most profitable and most sought after by permanent tenants. The social well being, the future stamina of our citizens requires that we give all families plenty of room, sunlight and air to breathe and that we do not allow them to congest too many under the same roof, rubbing elbows on the stairs, bringing about the looseness in living and morals which is so evident in the apartment house cities of Europe.

In the outlying towns and smaller cities of the country there are increasing numbers of zoning regulations that regulate this evil. City Planner Robert Whitten reports in the new Dallas, Texas, zoning ordinance a provision requiring one square foot of open space for each two square feet of floor area, in one class of districts, and the same in the Oyster Bay, Long Island, zone ordinance. Under this rule a three-story building can occupy not more than 40 per cent of the lot and a six-story building not more than 25 per cent of the lot. Numerous small cities around New York, and in New Jersey, California and other states have apartment house districts or zones permitting only 50 per cent of the lot to be covered. A number of them limit all apartment houses to four stories, some even to three stories, maximum.

Most of the small suburbs around Chicago are now zoned with considerable portions of city area limited to single family dwellings. City Planner Harland Bartholomew reports that Winnetka, Wisconsin, has 95 per cent of its area limited to single family dwellings, with remarkably generous area regulations, while Kenilworth, near by, permits no apartment houses except in the small commercial district and requires that every lot must be in excess of 12,000 square feet per family house.

Another notable step in zoning was the protection of Montecito, a high class suburb of Santa Barbara, California, by a county zone ordinance which prevented drilling for oil. This is now being tested in the courts but should be sustained, because other California communities have successfully prohibited this great blight.

Major Street Plans

Major traffic street plans are reported completed in 144 cities, according to the Civic Development Department of the United States Chamber of Commerce, and started in 64 cities. The Boston Major Street Plan, by City Planner Robert Whitten, is completed but not yet made public. The great major traffic plans of St. Louis, Detroit, Los Angeles and Chicago, are now being carried out with important new sec-

tions ordered built during the past year. Los Angeles has nearly \$100,000,000 of proceedings completed or under way on the Major Street Plan adopted in 1924 and which will total finally something over \$200,000,000 in cost.

The difficulty with major street plans is to establish future street lines so that new structures will not go up in the path of necessary openings and widenings. The splendid New York State law prohibits buildings where the official major street plan has been officially adopted by the city council. Schenectady has set the pace for the country by adoption of its complete plan. Several other states, including California, now provide methods for such adoption.

St. Louis continues to develop the most consistent and thorough city planning work of the country, under the direction of City Planner Harland Bartholomew and Architect E. J. Russell, chairman of the Commission, who have so faithfully and successfully carried the work on since its inception in 1916. The fundamental factors of this success in planning are (1) thoroughly complete and well prepared technical plans, (2) widespread public understanding and support, and (3) sympathetic official cooperation in the execution of the plans. Additional units of the major street plan were put forward during the past year and the great central riverfront development and civic center plans are spoken of elsewhere.

Smaller cities of the country, even small towns, need major street plans and other comprehensive plans as badly as the big metropolitan areas. Everywhere the increased use of the automobile, demand for traffic relief, for airports, parks and new and enlarged business centers is requiring enormous changes, particularly in the widening of streets laid out for a horse-drawn era. Hence major street plans are everywhere causing the cutting down of great avenues of trees for street widenings and extensions. In many cases these tree cuttings are needless or avoidable. Our cities are being denuded of their fine old trees and shelters of greenery and thus become yearly uglier and more forbidding, as these very trees were the only saving grace to cover up the 90 per cent of bad design and poor architecture with which our municipalities are so carelessly filled. California now has a law authorizing replanting of trees in the same proceeding that undertakes the widening and improving of highways. The next few years must see much greater attention to tree replacements and care on the part of public and city planners, or this generation will long be known as the despoiling age.

Parks and Recreation

Parks, parkways and recreation areas now form a necessary part of the master plan of every city, county and region of the state under the new California Planning Act of 1929. They have become increasingly so in plans of older states also, during the past year. Westchester County, New York, undoubtedly has made the most remarkable recent contribution to the parkway systems of America. The splendid work in Essex and Union Counties, New Jersey, and the metropolitan park systems of Boston, Cleveland, Chicago and other centers are still object lessons for the country.

Both small and large cities seem increasingly to appreciate provision of playgrounds for children and adults, with the centralization of children's playgrounds at schools. Adoption of the 10-25-40 standard, that is, ten acres for each elementary school,

playground and park, about a mile apart in metropolitan areas; 25 acres for junior high school and playfields about every two miles; and of 40 acres for senior high schools and junior colleges three miles apart; is spreading, as evidenced by the recent published report of Riverside, California, showing that that city has recently acquired a number of sites of this size, as have Milwaukee, Fort Wayne and other eastern cities. Gary, Indiana, has a standard of twenty acres for every school site.

New Orleans reports over 5,000 street trees, many of them live oaks, set out in the first quarter of 1929, and a program of adding 25,000 trees to the city streets in the next five years under direction of the Parking Commission. Los Angeles has at last appointed a city forester in charge of street trees, but without appropriation, and this city is still sadly lacking in public parks. However, a comprehensive report on parks, playgrounds and beaches for the Los Angeles Region is now on the press, as a result of a two-year survey by Olmsted Brothers, landscape architects, and Harland Bartholomew, city planner.

Improvement of the City's Appearance

During 1929 evidences at last begin to appear in substantial fashion that some cities at least are pulling out of their dreadful frontier, pioneering era of ugliness, and are attempting to take some satisfaction and pride in themselves. The great triangle group of public buildings between Pennsylvania Avenue and the Mall in Washington, designed by Architects Edw. H. Bennett, Louis Ayres, Arthur Brown, Jr., Wm. A. Delano, Milton B. Medary, and Louis Simon, and so strongly advocated by Secretary Mellon of the Treasury Department and President Hoover, have now been approved by Congress and an appropriation made for commencing work. The vision and wisdom of Secretary Mellon may be understood from his statement that:

"Until recently America has been in the frontier stage as nations go. We were too busy about the hard realities of life to have much time for the amenities. But now we have the opportunity and we have also the resources to raise the standard of taste in this country; and the extent to which this is being done has no parallel in any country in the world. Nowhere are the arts of architecture and landscape engineering being practiced more extensively and successfully than in America.

"The city of Washington should express the soul of America. We do well, therefore, to give to it the beauty and dignity to which it is entitled. In doing so we are not only carrying out those plans which Washington made so long ago for the city which he founded, but at the same time we are justifying that faith which he had from the beginning in the future greatness of America."

President Hoover also emphasized upon the presentation of the plan, this same idea of more careful esthetic considerations in the country. He said also:

"This is more than merely the making of a beautiful city, Washington is not only the nation's capital, it is the symbol of America. By its dignity and architectural inspiration we stimulate pride in our country, we encourage that elevation of thought and character which comes from great architecture. Congress has authorized the beginning of a great program which must extend over many years. It is our primary duty to do more than erect offices. We must fit that program into the traditions and the symbolism

of the capital. Our forefathers had a great vision of the capital for America, unique from its birth in its inspired conception, flexibility and wonderful beauty."

Two notable groups of public buildings were put forward by St. Louis City Planning Commission in the plan for the central riverfront, and for the civic center, or Memorial Plaza, designed by a commission of architects and Harland Bartholomew, city planning engineer. Civic center plans were brought out during the year by Dayton, Ohio; Riverside, California; and a number of other cities. The scheme of grouping public buildings around a monumental plaza for cumulative effect seems to have taken firm hold upon the public mind.

Riverside has also adopted a report establishing the esthetic objectives of the city, as follows: (1) Plan for beauty in every item of the master plan or city plan. (2) Plan for color, because color can make or destroy even the best architecture; it can retrieve much of the worst. (3) Plan for individual character of the city. (4) Plan generously for the new flying age, where industry, housing, even business are certain to spread out over tremendous areas. (5) Plan for architectural control of all buildings, signs and physical appearances, both private and public. Enormous depreciation and waste result from the present unregulated system of building. (6) Plan to maintain the "town picture," because the community is entitled to preserve outward characteristics which develop as a result of its God-given natural beauty or of the conscious creations of man.

Definite architectural control is reported from a number of new places. Hollister, Mo., passes an ordinance declaring all buildings in future erected in the business district shall be of old English type architecture and that no other style of building shall be allowed. Wauwatosa, near Milwaukee, and several suburban towns of the Chicago region, under the leadership of City Planner Jacob L. Crane, are employing various methods to scrutinize all new plans submitted for building permits to see that some standard of design is maintained.

The splendid work of the Architects' Advisory Council under Horace Peaslee, Chairman of the National Capital Committee of the A. I. A., in checking over all new applications for permits in the District of Columbia, is a courageous piece of voluntary work which has produced some marked results.

But the outstanding and most complete architectural control is still to be found in those communities where has been established by absolute deed restriction and carefully carried out for a number of years, as at the Roland Park, Guilford, Homeland District of Baltimore; Forest Hills, L. I., and Palos Verdes Estates in California. At the latter place a permanent Art Jury, independent of the real estate project, composed of distinguished and competent architects, has veto power over the design and color of all new structures and stands guard to protect investors and home builders from the erection of carelessly designed and off-color structures.

The importance of architectural control, particularly the necessity of requiring approval of designs of new buildings in advance of their construction has long been recognized by real estate men with foresight. Great credit is due the real estate fraternity for pioneering in this field and proving to the public, particularly in the better residential districts, that reasonable scrutiny and approval of plans protects investments.

President Harry H. Culver of the National Association of Real Estate Boards, tells us that use of such protective restrictions is increasing in the country and that 1930 and succeeding years are likely to see more and more progressive real estate developers employing this method, for sound business reasons.

Community Planning

The outstanding contribution in suburban planning for the year is undoubtedly at Radburn, New Jersey, advertised as "The Town for the Motor Age" because the houses are all arranged for traffic safety in groups around cul-de-sac streets, with parks in the centers of the large blocks and sidewalks along the edge of the parks, so that children and pedestrians do not have to walk along the traffic streets, to school or to the local center. Here the City Housing Corporation of New York has already completed several hundred houses of good architecture, harmonious in arrangement and grouping and which fulfill their claim of "turning a city inside out," each house facing a restful park or garden. Radburn is only thirteen miles by air line from Columbus Circle in New York City, in that beautiful wooded area of New Jersey just west of the new Hudson River Bridge. A distinguished group of town planners and architects collaborated on its plan, including Clarence S. Stein, Henry Wright, Frederick L. Ackerman, Andrew J. Thomas, Thomas Adams, Robert D. Kohn and Raymond Unwin.

Regional Planning

The greatest regional plan of our time that has yet appeared is the very full and comprehensive report, in eight volumes, of the Committee on the Regional Plan of New York and Its Environs. This was made on a grant of the Russell Sage Foundation and is based on a survey and reports made by many of the most able city planners and investigators of the country, under the general leadership of the veteran town planner, Thomas Adams. It covers an area of 5,500 square miles, centering on New York City, now having a population of approximately 10,000,000 people, and which is expected to double in 35 years. It covers all sides of the master plan for the region, including zoning, major street plan, parks, etc., and offers comparison with much of the work previously done in the country in a way to be helpful to other great metropolitan areas. The plan has now been turned over to a citizens' association which will endeavor to secure its adoption and carrying out in New York and other adjoining counties and states affected.

Regional planning activity in the United States materially increased during the year, particularly in and about Chicago, Los Angeles, Philadelphia and Washington. Many new county planning commissions have been established. The California legislature of 1929 made it mandatory for all counties to have planning commissions, and six are already reported in operation in that state. Notable work has been done by the Los Angeles and Santa Barbara County Planning Boards, which already have established county zoning ordinances, operating for those parts of the county desiring zoning protection.

The Chicago Regional Planning Commission under the chairmanship of Daniel H. Burnham, Jr., has continued its very valuable fact finding inquiries and done much for the outlying regions of this mid-west metropolis.

Airports

Airports increasingly demand attention of the city planners, as the country becomes more air-minded, and many cities and counties voted bonds for the establishment of such ports during 1929. The Municipal Air Terminals established and in use in Newark, New Jersey, Chicago, St. Paul and Oakland, California, among others, are notable. Appearance of these terminals from the air and the importance of good-looking roofs is now being emphasized by far-sighted city planners.

No survey of this kind would be complete without mention of two distinguished city planners who died during the past summer. Milton B. Medary, former president of the A. I. A., contributed enormously to the better planning and appearance of cities, particularly by his long and faithful service on the National Capital at Washington. Andrew Wright Crawford, secretary of the Philadelphia Art Jury and of the City Parks Association had for years been prominent in all city planning and art conferences of the country. The places of both of these men will be most difficult to fill.

APPENDIX 18

Report of the Committee on Health and Safety

May 9, 1930.

From facts supplied during the year from various sources we must report that accidents in building construction apparently have not lessened any, but on the contrary have in some cities increased. We believe that among the numerous causes of accidents one of the most pronounced is speed; speed in the demolition of old buildings and speed in the erection and construction of new ones.

Speed nowadays seems to be the essence of every contract, partly on account of the economic necessity for building a 35-story or 40-story building in the same period of time, if possible, as it used to take in building a 12-story building; speed bringing carelessness and carelessness causing accidents; and the desire on the part of superintendents and foremen to push the work, oftentimes without careful provision of proper safeguards for life and limb.

During the demolition of one large building in New York recently there occurred a total of 54 accidents. Among results of these accidents were sixteen fractures, nine bad lacerations, three burns, two amputations, and two deaths. The greater number of accidents were caused by falling objects showing the lack of safeguards for men working below the story where walls were being dismantled and waste material removed.

This situation has seemed to create a stimulus in various cities during the past year for more rigid laws and inspections, and has been the cause of the renewed interest that is being taken in the revision of city building codes in sections dealing with safety devices and regulations, as evidenced by the proposed new revised code for the City of Cincinnati, which contains a complete section on "Procedure During Building Construction," and the proposed new code for the City of New York containing a section on "Protection to the Public and Workmen." The preparation of a National Safety Code has also been commenced.

The code which was prepared under the supervision of your Committee has received country-wide attention. While your Committee was without power or authority to issue the code in any definite form or take any action which would indicate its endorsement and approval by our Board of Directors, yet the Workers' Health Bureau with which your Committee was affiliated in the preparation of the code felt at liberty to publish the code in booklet form. Through their activities it has been widely distributed. As your Committee received requests for copies, they were referred to the Workers' Health Bureau. The following tabulation will indicate the number of copies distributed:

State Labor Departments and Industrial Boards of U. S. and Canada.....	233
Insurance Companies, Accidents Agencies, etc.....	142
Industrial Corporations and Employers of various building trades	53
Trade Unions	380
Miscellaneous Trade Councils.....	460
Miscellaneous requests	48

This code has been adopted by the Industrial Commission of Arizona without any revision whatsoever and is now the safety code of the Industrial Commission of that State, applicable to all construction work that comes under the jurisdiction of that commission.

During the past year the matter of a national safety code was taken up by the American Standards Association. As a result the preparation of a national safety code is in progress under the joint sponsorship of the National Safety Council and the Institute.

We trust that this code will be completed during the coming year and be a document which will not only deserve the endorsement of the Institute but be acceptable to the construction industry in general.

Respectfully submitted,

SAMUEL R. BISHOP,
Chairman.

APPENDIX 19

Report of the Committee on Membership

May 9, 1930.

At the Sixty-second Convention, the report of the Board of Directors as to membership and the action of the Convention resulted in the passage of a resolution which urged and authorized:

- An intensive drive for membership expansion.
- Formation of new chapters where advisable.
- The appointment of special membership committee to stimulate growth of present chapters.
- Direct communication with individual Institute members impressing each one with personal responsibility in this vital matter.
- The addition of 1,000 members before the Sixty-third Convention.

In an effort to carry out this program, the Membership Committee's work has included the following major activities:

1. On May 25, 1929, a letter to all Chapter Presidents stating policy of materially increasing Institute membership before Sixty-third Convention in 1930,

and requesting information re (a) increase to be expected—(replies indicated less than ten per cent average increase expected); (b) whether or not there was an active Chapter membership committee; (c) who was chairman; and (d) need or opportunity for new chapters. Replies indicated only three chapters in whose territories new chapters might be organized. Replies received from about half the chapters.

2. The Institute Field Secretary visited various divisions and chapters during the summer in an effort to increase membership. Considerable interest was aroused which has already resulted in some new memberships as well as good lists of prospects.

3. December 15, 1929, a circular letter was issued to each Institute member which was a request that each member secure a new member before the 1930 Convention. The results of this effort are indeterminate as it is impossible to measure what effect the letter has had on the membership increase to date and which will develop.

4. March 1, 1930, a second circular letter was sent to each Institute member supplementing the first one and requesting the application of one new member before April 15.

5. Negotiations with the Secretary of the National Council of Architectural Registration Boards resulted in a letter to the Active Membership of the N. C. A. R. B. asking for cooperation with each local chapter in furnishing the Chapter Presidents with lists of men admitted to practice in respective states, who have passed registration examinations with pre-eminent distinction.

6. April 15, 1930, a letter was sent to all Chapter Presidents and to all Chapter Secretaries urging renewed action in securing memberships before May 5, for approval by Institute Board of Examiners before Convention. Also urging Chapter officers to avail themselves of liaison worked out with N. C. A. R. B. Membership statistics as of May 20, 1930, are as follows:

April 23, 1929

to

May 20, 1930

Fellows	289
Members	3,032
Honorary Members	92
Honorary Corresponding Members.....	47
Associates	459
Juniors	168
Totals	4,087

There have been the following elections, reinstatements, and active Members advanced to Fellowship:

Members advanced to Fellowship.....	16
Elected Members	259
Reinstated Members	25
Reinstated Fellows	0
Elected Juniors	88
Honorary Members Elected.....	8
Honorary Corresponding Members Elected	8

There have been the following terminations:

Resignations—Active Members	30
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Dropped—Active Members	96
Dropped—Fellows	1
Discontinued—Juniors	94
There have been the following deaths:	
Fellows	13
Members	32
Honorary Members	4
Honorary Corresponding Members.....	2
The total of new Active Members elected and reinstated has been.....	284
The total number of resignations, removals and deaths in Active Membership has been	172
Leaving a net gain in Active Members of....	112
Net gain in Juniors.....	6

The Membership Committee has the following recommendations:

Recommendation No. 1—For shortening the time required between receipt of membership application and final election to the Institute.

That the Secretary of the Institute instruct all Chapter Secretaries to send to the Secretary of the Institute as soon as received by Chapter Secretary, all applications for membership so that the correspondence of privileged communications of the Institute and of the Chapters may be simultaneous.

Recommendation No. 2—(a) That the privilege of Junior membership be extended to those students of the ateliers of the Beaux Arts Institute of Design who have successfully completed at least one Class B problem and whom the patron of the atelier recommends for Junior membership.

(b) That the Institute interest the recognized architectural schools in taking a more active part in enrolling their graduates as Junior members.

Recommendation No. 3—On the amount of deposit to be paid to the Treasurer of the Institute before election to Institute membership.

That the application for membership be accompanied by payment of \$25.00 to cover initiation fee and that first annual dues will not be required until and unless the applicant is elected.

In the event this recommendation is approved by the Board of Directors, the second paragraph of Article VI, Section 1, of By-laws should be revised to read:

"An applicant for admission to Active Membership in the Institute after December 15, 1927, shall not be elected thereto until and unless he has paid to the Treasurer of the Institute said Initiation Fee. The annual dues of the Institute for the current fiscal year shall be due upon notice from the Secretary of the Institute of applicant's election."

Recommendation No. 4—That a special effort be made to secure applications for active Institute membership from present Chapter Associates.

Recommendation No. 5—That the Committee on Public Information recognize the importance of informing the unaffiliated architects about the work of the Institute, its prestige and influence, of the qualifications for the advantages of Institute membership and of their duty to contribute to the general welfare of their profession.

Due principally to the prevailing unfavorable con-

ditions in the building industry throughout the country, the efforts of the officers, the Membership Committee and the individual members during the past year to increase Institute membership have met with unusual resistance. This general situation will undoubtedly be alleviated during the next year or two. We are confident that the work already done toward increased membership supplemented by further sustained efforts in this connection will bring satisfactory results.

A fundamental factor in the maintenance of the prestige and influence of the Institute is this vital matter of consistent and continuous increase in membership.

J. C. BOLLENBACHER,
Chairman.

APPENDIX 20

Report of the Committee on French Traveling Fellowship

May 10, 1930.

Your Committee takes pleasure in reporting that Mr. Marcel Chappey, third holder of this Fellowship, who arrived in New York April 12, 1929, has sailed for France on April 12, 1930.

During his stay of exactly one year in this country, Mr. Chappey gave evidence of great interest, intelligence and industry. In his report to your Committee, he has expressed his particular interest in the organization of the building industry as a phase of this country's prosperity.

He was greatly impressed by the application of business methods and of standardization which are fundamental to industry here, whether it be in building construction in New York, in automobile manufacture in Detroit, or in the great meat packing houses of Chicago.

He found a general similarity in architectural conception throughout the country and was particularly interested in our Colonial type of design which he found distinguished but not sufficiently developed.

Mr. Chappey traveled extensively visiting Albuquerque, Baltimore, Boston, Buffalo, Cambridge, Chicago, Cincinnati, Cleveland, Detroit, Kansas City, Los Angeles, New York, Philadelphia, Phoenix, Pittsburgh, San Francisco, St. Louis, and Washington.

He obtained practical experience in architectural offices in Boston, Chicago, New York and San Francisco.

With Mr. Chappey's departure, the work—and life—of this special committee is ended. It has fulfilled the terms of its agreement of June 25, 1926, with the Board of Directors of The American Institute of Architects.

On behalf of this Committee, I, therefore, respectfully ask its discharge and the acknowledgment of the termination of its contractual obligation. To the Institute Committee on Education, which is now to carry on the work initiated by this special committee as an experiment, we extend our sincere wishes for greater usefulness and better results.

Respectfully submitted,

JULIAN CLARENCE LEVI,
Chairman.

APPENDIX 21

PROGRAM OF THE AMERICAN INSTITUTE OF ARCHITECTS
SIXTY-THIRD CONVENTION
MAY 21-22-23
WASHINGTON, D. C.

Character of the Convention.

There are several important subjects which will require the fullest measure of attention by the Sixty-third Convention.

The Program does not give first place to any one subject. It does give important places to those subjects of immediate and vital concern to the Institute, and to the architectural profession.

The first day of the Convention will be devoted to Architecture as such.

The second day will be devoted to both Institute affairs and architecture.

The third day, in the morning and afternoon sessions, will afford opportunity for Convention action on the policies and program of the Institute, as submitted in the Report of the Board of Directors, or from the floor.

The dinner on Friday evening will conclude the formal sessions of the Convention.

The visit to Fredericksburg, Virginia, on Saturday, the 24th, is really the fourth day of the Convention, and should be a most enjoyable one. Every person attending the Convention is urged to stay for the visit to Fredericksburg, and the colonial estates in the vicinity of that historic place.

Procedure.

Convention and Hotel Headquarters: The Mayflower Hotel, Connecticut Avenue and De Sales Street, Washington, D. C., will be headquarters for Delegates, Members, and Guests. The sessions of the Convention will be held in the auditorium of the Mayflower Hotel, which is on the main floor.

Registration: Delegates, Members, and Guests should register upon arrival at the Mayflower Hotel, with the Registration and Credentials Committee, which will be found in the main lounge of the hotel, first floor, near the auditorium. For the convenience of the Delegates the Committee on Registration and Credentials will be in session in the Mayflower Hotel on the afternoon and evening of Tuesday, May 20, from 1:00 to 11:00 P. M.

Those arriving late Tuesday night, or early Wednesday morning, should register at the first opportunity. The Committee will be on hand at 8:30 A. M. on Wednesday. As the Convention will meet promptly at 10:00 A. M., registration should not be delayed.

Delegates should remember that their respective Chapter's tax must be paid before they can be accredited by the Registration and Credentials Committee.

Insignia

Delegates—Orange Ribbons.

Alternates and other Members—Blue Ribbons.

Affiliates of Chapters—White Ribbons.

Members, Producers' Council—Green Ribbons.

Guests and Press—Red Ribbons.

Insignia will be issued at the time of registration and should be worn on all occasions.

Program and Tickets: At the time of registration

each Delegate, Member, and Guest should take time to secure the following:

1. The Program of the Convention.
2. Tickets—Institute and Producers' Council Luncheon on Wednesday noon.
3. Tickets—Annual Dinner of the Institute, on Friday evening.
4. Tickets—Visit to Fredericksburg, Virginia, on Saturday.

Privileges: Delegates have all the privileges of the floor and in addressing the Chair shall give their names and the names of the Chapters from which they are delegates. If voting proxies they should so state on each occasion. Members who are not Delegates are privileged to offer motions, present resolutions, and participate in all discussions, but may vote only on questions recording the sense of the meeting.

Resolutions: A Committee on Resolutions has been appointed for the purpose of expediting the work of the Convention and saving the time of the Delegates. To this Committee should go all resolutions to be offered from the floor concerning matters of policy, or other matters, *not* covered in the Report of the Board of Directors. In other words, resolutions concerning new business should be taken up first with the Committee on Resolutions.

Resolutions having to do with matters touched upon in the Board's Report may be offered from the floor when the relevant section of the Board's Report is under discussion.

Other Meetings.

Board of Directors of the Institute: At The Octagon, 1741 New York Avenue, Washington, D. C. The first session will convene at 9:30 A. M. on Saturday, May 17. Subsequently, sessions will be held on May 18 and 19. Unless otherwise indicated all Board meetings will occur in the Drawing Room at The Octagon.

The Producers' Council: Annual meeting at the Mayflower Hotel, beginning at 10:00 A. M. on Tuesday, May 20, to Thursday, May 22. Day and evening meetings—in Mezzanine "A." All Members of the Institute are cordially invited to attend and to take part in discussions of the mutual problems of the Architect and the Producer. Annual dinner on Tuesday evening, May 20, at 7 o'clock, in the Chinese Room. Addresses will be made by Louis La Beaume, Architect; and other prominent speakers. Joint luncheon, on Wednesday noon. Address by F. S. Laurence on "The Development of Materials for Future Needs in Design." All Members of the Institute will be welcomed. Secure luncheon and dinner tickets in advance.

National Council of Architectural Registration Boards: The annual meeting of the Council will be held at the Mayflower Hotel at 2:00 P. M. on Tuesday, May 20. Evening session at 8:0 P. M. in the Jefferson Room. All are cordially invited.

Association of Collegiate Schools of Architecture: At the Mayflower Hotel on May 19 and 20—in the "North Room," day and evening sessions.

Tuesday, May Twentieth.

Registration of all attending the Convention, 1:00 to 11:00 P. M., at the Mayflower Hotel. See pages one, two, and three for information about registration, other Meetings, and Convention procedure.

Wednesday, May Twenty-first.

Morning Session

8:30 A. M.—Completion of registration before admission, lounge of Mayflower Hotel.

10:00 A. M.—Opening of the Convention, Auditorium, Mayflower Hotel.

The President's Address: C. Herrick Hammond.

The Report of the Treasurer: Edwin Bergstrom.

Contemporary Architecture—A Symposium. As arranged by Charles Butler. Louis La Beaume, presiding. Speakers: George Howe, Philadelphia; C. Howard Walker, Boston.

Open forum discussion.

Luncheon

1:00 P. M.—Joint luncheon of the Institute and the Producers' Council under the auspices of the Structural Service Department of the A. I. A., in the Chinese Room of the Mayflower Hotel. Delegates and Members are cordially invited.

Afternoon

2:30 P. M.—Symposium continued. Speakers: Earl H. Reed, Jr., of Chicago; Ralph T. Walker, of New York; Everett V. Meeks, of New York.

These addresses will be illustrated.

Open forum discussion.

Report of Credentials Committee.

Nominations of Officers and Directors.

Nominations of Honorary and Honorary Corresponding Members.

Evening

William Harmon Beers, presiding.

8:00 P. M.—Public Information. This session has been allocated to the subject of Public Information, which includes "Advertising Architecture and Architectural Services," "Personal Advertising by the Architect," and other related matters. Mr. Beers, Chairman of the Committee on Public Information, will present the report of the Committee. The Publicist, James T. Grady, will be present and, with Mr. Beers, will answer questions.

F. P. Byington, President of the Producers' Council, will speak from the point of view of the producer of building materials.

Thursday, May Twenty-second.

Morning Session

9:30 A. M.—Report of the Board of Directors.

As heretofore, the report of the Board of Directors will review the work of the Institute for the past year. It will also summarize the work of the Standing and Special Committees and submit to the Convention their recommendations and resolutions, with the comments of the Board thereon.

The report of the Board of Directors will be read in full by the Secretary and then distributed in printed form. Thereafter, the report will be considered and disposed of subject by subject.

10:00 A. M.—Polls open. Election of Officers and Directors.

Election of Honorary and Honorary Corresponding Members.

10:30 A. M.—Amendments to the By-laws.

The first matter of business offered in the report of the Board of Directors will be the proposed amendments to the By-laws of the Institute. These amendments were distributed in printed form to every member proposed for adoption.

Luncheon

1:00 P. M.—For luncheon parties and social contacts. No special events are scheduled.

Afternoon

2:30 P. M.—It is hoped that this afternoon will be a free one, with no special events on the program. It is urged that those attending the Convention take opportunity to visit the new public buildings now under construction in Washington.

Evening

William Emerson, presiding.

8:00 P. M.—Architectural Education.

Report of the Committee on Education.

Address by Leicester B. Holland, Chief of the Division of Fine Arts, Library of Congress.

Award of the Fine Arts Medal to Adolph Alexander Weinman, for achievement in Sculpture. Citation by James Monroe Hewlett, Chairman of the Committee on Allied Arts.

Award of the Craftsmanship Medal to John Kirchmayer, for achievement in Wood Carving. Citation by James Monroe Hewlett.

10:00 P. M.—Polls close.

Friday, May Twenty-third.

Morning Session

9:30 A. M.—Report of the Board of Directors, continued.

11:00 A. M.—The Twelfth International Congress of Architects at Budapest.

Announcement by George Oakley Totten, Jr., Secretary of the American Section of the Permanent Committee.

Luncheon

1:00 P. M.—For luncheon parties and social contacts.

Delegates are requested to meet in the auditorium promptly at 2:30 P. M. The session on this afternoon will be an important one, as much business will remain for consideration.

Afternoon

2:30 P. M.—Report of the Board of Directors, continued.

Report of Committee on Resolutions.

Unfinished business.

New business.

Evening

8:00 P. M.—The annual dinner of The American Institute of Architects at the Mayflower Hotel.

Announcement of Elections.

Induction of the new President into office.

Adjournment.

Saturday, May Twenty-fourth.

Visit to Fredericksburg, Virginia

The Board of Directors has postponed its post-Convention meeting until Sunday, May 25, so that all of the Officers and Directors may be free to join the Delegates and Guests of the Convention in a visit by motor to Fredericksburg, Virginia.

Arrangements have been made to take all of those attending the Convention on a tour of inspection and recreation to historic Fredericksburg. The program can be carried out comfortably in one day, permitting a return to Washington in time for early evening trains.

In Virginia arrangements have been made to have open for inspection historic Kenmore House, at Fredericksburg, the home built by Colonel Fielding Lewis for his bride, the sister of George Washington. Other Colonial homes to be visited include Chatham; the Rising Sun Tavern where Lafayette was entertained; the law offices of President James Monroe; and the Hugh Mercer apothecary shop where Washington maintained a business office.

An outdoor luncheon will be served at Kenmore in the middle of the day.

All of those attending the Convention are urged to make their plans to include this visit to Tidewater Virginia. Those intending to make this trip must purchase tickets for the motor coaches and for the luncheon at Kenmore at the Registration desk not later than 1:00 P. M., Thursday.

Sunday, May Twenty-fifth.

Post-Convention Board meeting, Board of Directors of the Institute, at The Octagon.

The first session will convene at 9:30 A. M. on Sunday, May 25. All Officers and Directors are requested to be prompt at this meeting in order that the business of the post-Convention Board may be disposed of in one day.

REGIONAL DIVISIONS BY STATES

Division

States

- (1) New England
Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.

- (2) New York
New York, Porto Rico, Virgin Isles.
- (3) Middle Atlantic
Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia, West Virginia.
- (4) South Atlantic
Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama.
- (5) Great Lakes
Ohio, Kentucky, Indiana, Michigan, Illinois (except St. Clair and Madison Counties).
- (6) Central States
North Dakota, South Dakota, Minnesota, Wisconsin, Iowa, Nebraska, Kansas, Missouri, Oklahoma, Illinois (St. Clair and Madison Counties, only).
- (7) Gulf States
Tennessee, Mississippi, Arkansas, Louisiana, Texas.
- (8) Western Mountain
Colorado, Washington, Montana, Oregon, Idaho, Wyoming, Utah, New Mexico, Alaska.
- (9) Sierra Nevada
California, Nevada, Arizona, Hawaii, and all insular possessions in the Pacific.

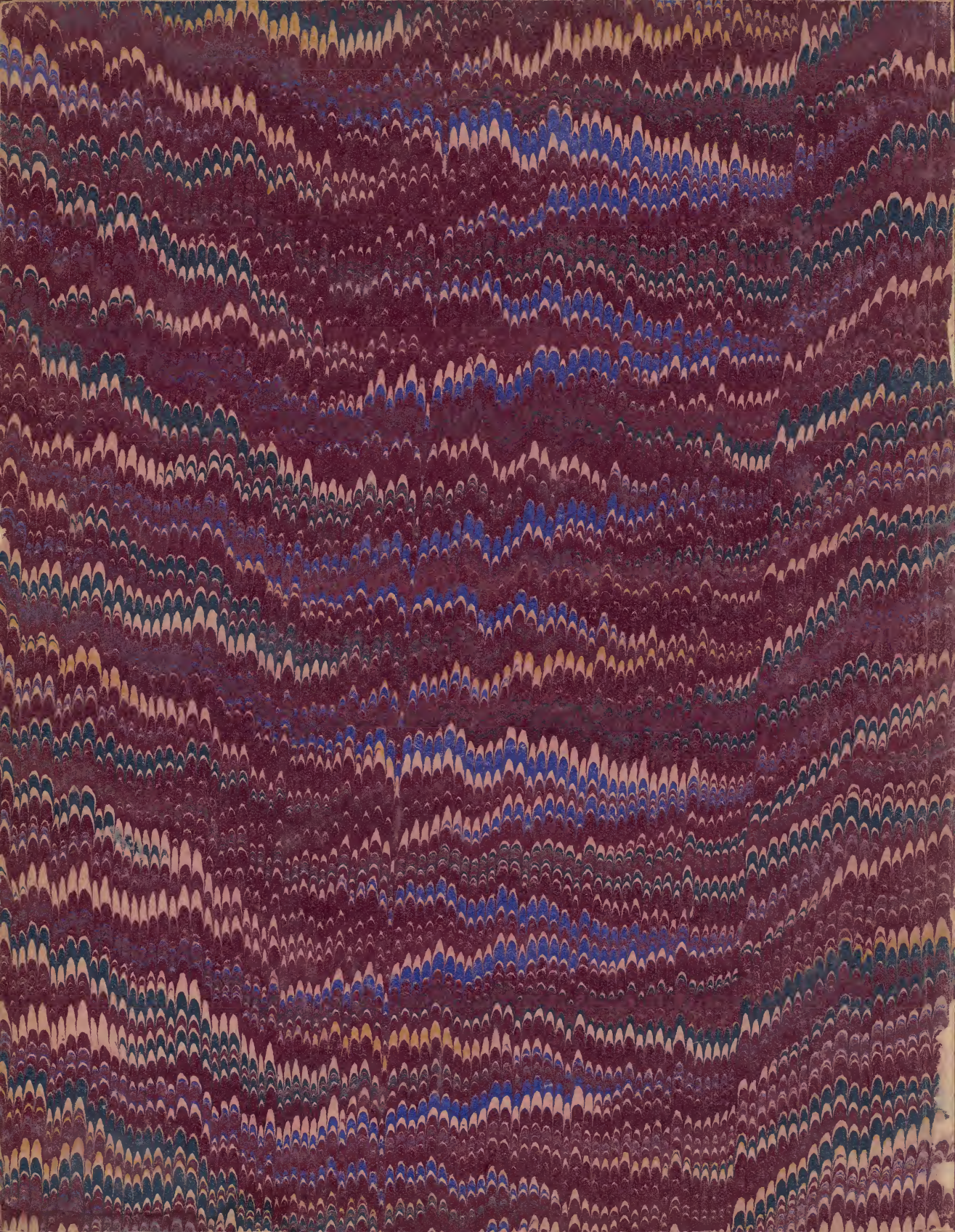
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The background of the entire image is a dense, repeating pattern of small, pointed, scale-like shapes. These shapes are arranged in diagonal rows, creating a sense of movement. The colors are primarily dark purple or maroon, with accents of blue, yellow, and green. The pattern is reminiscent of traditional marbled paper used in bookbinding.

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